

LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.



THE NEW YORK



DRAMATIC MIRROR

VOL. XXVIII, No. 717.

NEW YORK: SATURDAY, SEPTEMBER 24, 1892.

PRICE TEN CENTS.



CLAY CLEMENT.

AT THE THEATRES.

Fifth Avenue.—Puritania.

Comic opera in two acts, libretto by C. M. & S. M. C. Llan, music by Edgar Stollman. First night, Sept. 19.

Vivian Edgar Trevelyan.....	Pauline Hall
Elizabeth.....	Louise Beaudet
Abigail.....	Eva Davenport
Johathan Blane.....	Jacques Kruger
Charles H.....	John Brand
Kibbin Burgess.....	Harry McDonough
Lord Chamberlain.....	Helen Dunbar
Skimmik S-dilly.....	W. Marriott
Paul.....	Maude Sutton
Smith.....	Fred Solomon

The first act is laid at Salem, in 1640, the period of the witchcraft delusion. The Maid of Salem has been arrested, charged with being a witch. Her trial is in progress and the stake and faggot are looming up when a young Earl, who commands one of the King's ships, appears on the scene. He falls in love with the fair prisoner and saves her from the frenzy of the Puritan fanatics. The Earl has brought with him from England the Witch Finder General, an official charged with the capture of witches to the colonies. He is paid so much *per capita* for his finds. The Witch Finder claims the Maid, but the Earl interposes and declares his purpose to take her before His Majesty in England and sue for permission to make her his bride.

The second act opens with a scene showing a cellar beneath King Charles' palace. Here Killian Burgess, a conspirator, is discovered at work on his pet device of blowing the ruler of England into kingdom come. He hears that the king is about to give audience in the room above to the Earl, the Maid, and the Wicked Witch Finder, and he decides to light his fuse at the hour of eleven.

The following scene is the King's audience room. His Majesty is about to free the Maid from the charge on which she is held, when she—goaded by the Witch Finder's persecutions—loses her mental balance for the nonce, and hysterically offers up a mock incantation. She calls upon his satanic majesty to send a representative, whereupon Killian, who has accidentally blown himself up, bursts through the floor. The King takes this as true evidence that she is possessed, and the Maid is cast into a dungeon. It is soon developed that the Maid is Killian's daughter. That worthy confesses to the King, and so clears the girl from the charge hanging over her. The Maid and the Earl are thereupon betrothed, and the curtain falls on the customary last-act happiness.

One reading this synopsis of the events of the opera might conclude that the story had been made interesting for the stage. It has not.

The incidents are approached by yawningly dull means. The libretto is stupid at times, and has very few bright lines and very few moments of wit. Perhaps this was why the infrequent gleams were hailed with unusual favor. One traveling bleak road is pleased with any sign of life.

The subject of the New England with fanaticism is not one that lends itself readily to purposes of pleasure. The best that can be done in any such vehicle is to burlesque. The atmosphere of Puritania is one of burlesque, but it is not clever.

The long and successful run of the piece in Boston may have been due to several things. There may, for instance, have been a local pride in the topic; or the chorus may have been recruited from the unique femininity of the locality. But there is every reason to believe that the music alone carried it. Certain it is that if Puritania thrives in New York, the main cause will be Mr. Kelly's melodies. They would almost carry dumb show.

The composer has been very happy and original in most of his numbers, while the general effect is surprisingly pleasing. There are strains that will find their way to an external popularity.

Pauline Hall, as the Earl, is brisk rather than tender. Her acting is quite as extravagant as her cavalier attire. But she proves her popularity.

Louise Beaudet as the Maid of Salem, made a good impression. Her voice is light, but effective.

Mr. Kruger has a face something like that of Barnabee, who seems to be his model for method.

Eva Davenport made unhandsonely strong a Katisha-like part.

Fred Solomon, as the Witch Finder General, was admirably made up, but his peculiar low—very low—comedy mugging and sniffling would defeat any attempt at disguise.

The chorus is large, well-voiced, carefully trained, and as slightly as the costumes of the period will permit.

The opera is dressed with care, and presumably with accuracy, and it is handsomely set.

Harrigan's.—Squatter Sovereignty.

Local comedy by Edward Harrigan. Revised Sept. 13.

Felix McIntyre.....	Edward Harrigan
Darius Dauber.....	John Wild
Salem Shover.....	Dan Collier
Paddy Duffy.....	Joseph Sparks
Danny McGuire.....	Charles McCarthy
Capt. Ferdinand Kline.....	Harry Fisher
Freddie McIntyre.....	Dan Burke
Tommy.....	Fred Peters
Jimmy.....	George Merritt
Josephine Jumble.....	William West
Nelly Nolan.....	Hattie Moore
Louisa.....	Emma Pollock
Maude Parker.....	Ada Lewis
Beila Parker.....	Fannie Botchler
Katrine Schulte.....	Annie Buckley
Widow Nolan.....	Mrs. Annie Veasman

There was a throng of the friends of the McIntyres and the Maguires at Harrigan's last night. It welcomed Mr. Harrigan and his associates back and it greeted Squatter Sovereignty, the old favorite of Theatre Comique days, with roars of laughter and with salvos of applause. This revival was a happy thought of Mr. Harrigan's, as the result proves.

Mr. Harrigan's performance of Felix McIntyre, the curbstone astronomer, is one of the cleverest in his remarkable gallery of impersonations. He acted the part, last evening, with unflagging spirits and with many

of those droll and devious touches that have made him a comedian of note.

Mrs. Veasman was the Widow Nolan and a droll amusing specimen of shantytown widowhood she was. Her scenes with Mr. Harrigan were played with rare humor and she demonstrated again that she is unique among the broad character actresses of the day.

Pretty Emma Pollock as Nellie, and clever Ada Lewis as Louisa, were warmly received, while Hattie Moore as Josephine illustrated her sterling ability.

Messrs. Wild and Collier, who are not often seen in white-face comedy, were amusing as the brace of jolly bill-stickers. Charles McCarthy played the most pugnacious of the Maguire faction with great gusto. Harry Fisher, Joseph Sparks, Fred Peters, and the rest of our old favorites each contributed his quota to the evening's enjoyment.

The singing and dancing had the true Harriganesque vim. "Paddy Duffy's Cart," "Miss Brady's Piano-For," and the other three Brahman songs written for this play were demanded and redemanded by the delighted house.

Squatter Sovereignty is evidently in for another prosperous run.

Columbus.—Bulls and Bears.

Comedy by Harry Campbell. Produced Sept. 10.

Professor Linens Lexington.....	James B. Radcliffe
Gregory Grayson.....	Harry Eyttinge
Dick Seabright.....	John Archer
Harry De Mass.....	Clarence Montague
Dr. Jack Brunot.....	M. W. Raleigh
Dominus O'Hara.....	Steve Maier
Wile, Leonora Germaine.....	Sallie Madder
Pauline Lexington.....	Barriette Sheldon
Fanny Lexington.....	Seila Lawman
Virginia Grayson.....	Louise Caldera
Caroline Grayson.....	Leontine Starfield
Gill.....	Mrs. Agnes Gaves
Mrs. Balder.....	Dottie Neville

How the author of My Partner could have been guilty of perpetrating such a play as Bulls and Bears it is difficult to understand. As farce-comedies go, however, it is not unusually mane, and it contains some good things.

Its production at the Columbus on Monday night was somewhat in the nature of a revival, it having been several years since it was played in this city. The audience was large and warmly appreciative.

James B. Radcliffe, an actor of athletic proclivities, worked energetically as Linens Lexington, and seemed to please the audience. Harry Eyttinge gave a very fair impersonation of Gregory Grayson, a dealer on the Stock Exchange.

Sallie Madder, a young woman with aspiring toes, made a vivacious and dashing Leonora Germaine, and Stella Lawman was charming and dainty as Fanny Lexington.

The other characters were in capable hands.

Candy.—Union Square.

Amore-an spectacular musical comedy, with chorus and ballet, in four acts, by Robert Reinbach. Produced Sept. 10.

Sam Nollendorf.....	Mr. Kahn
Kitty.....	Minchen Becker
Leon Davis.....	Max Walter
Wilhelm Mueller.....	Selma Goerner
Tom Klapps.....	Franc Ebert
Sam.....	Adolph Zina
Lori.....	Bertha Jaeger
Ada Piamucheben.....	Ida Mahr
Rev. Binocle.....	Herrmann King
Rosine.....	Tom Meister
Prince Ole Hugh Ham.....	Mr. Luck
King Kahira.....	Mr. Steinmann
Princess Killa.....	Miss Koehler
Lyonel.....	Mr. Durand
Impressario Roman.....	Mr. Lehenke

A packed house greeted the return of the imitable Liliputians at the Union Square Theatre last night.

The story of Candy is this: Kitty, the daughter of Sam Nollendorf, a New York millionaire, being inordinately fond of candy, receives on her birthday many boxes of it, some of which are brought by Wilhelm Muller, a messenger boy, to whom Nollendorf confides the information that he will bestow half his wealth on the husband who can cure Kitty's fondness for the sweetstuffs.

Tom Klapps, a bootblack, is in love with Kitty, and by impersonating a prince of a midget tribe, a visitor to Nollendorf's house, he manages to marry the girl. In the birthday festival the scene changes to a palace of candy, most ingenious in detail, the corps de ballet being made up to represent various candies and fruits.

Surprisingly brilliant effects of electricity were introduced into the ballet, and an interpolated ballet of roosters by the Liliputians was full of the most curious German humor.

In the second act Tom Klapps, Muller, the Prince of the Midgets, and their wives organize a midget club to go to Africa to quell a revolution. The third act sees the party on board the *Microscope*. Tom Klapps is Commodore. The principal incident of the voyage is the discovery and throwing overboard of stowaway pirates, followed by a sailors' festival and a quadrille by the Midget Club in the costumes of the nations, and an episodic band performance of the midgets.

The fourth act shipwrecks the party on a cannibal shore, but instead of being eaten the prince marries the daughter of the cannibal chief, and the catastrophe of the play is a gorgeous marriage festival of roses.

The astonishingly clever pantomimic ability of Franz Ebert as Tom Klapps was evinced several times. In the duel of the roosters he was intensely funny, but he fairly convulsed the house with an imitation of sea-sickness in the third act; and as the conductor of a band, he was no less able.

Selma Goerner maintained her reputation for histrionic ability in the part of Muller, the messenger boy. Ida Mahr, as a chansonnette singer, gave great satisfaction, as did Minchen Becker as Kitty. The whole company is clever. The audience received the piece with uproarious manifestations of delight.

Standard.—Te-ra-ra.

For ten minutes last evening Lottie Collins had the Standard stage all to herself, but between the second and third acts of *Jane*. Curiosity drew a large house, many of the auditors dropping in for the song and dance, and firing off after it.

Miss Collins is tall and active. She wears

a preposterous hat and an impossible blonde wig. Black hose, and black gloved arms are much in evidence. She has an odd personality, plenty of assurance, and no end of *verve*. While she sings she makes jerky gestures from the elbows, and when she dances she moves her understanding with great rapidity and some audacity. Her mouth is like *Jerentio's* wound, not so deep as a well nor so wide as a church door—but it serves the purpose of "Te-ra-ra."

Miss Collins sang several verses with much *clat*, and when an encore was loudly demanded, she delivered several more that were descriptive of Dr. Jenkins' harshness to the Normans and of her own impressions of life in the lower bay.

There is likely to be a difference of opinion regarding the artistic and the diverting qualities of Miss Collins' specialty. Some persons will vote it decidedly clever, ye know, while some other persons will venture to say that it is a silly exhibition.

"Te-ra-ra," as she renders it, is undoubtedly a fad of the faddiest description, and fads, must be taken at their popular estimation—while they last.

Herrmann's Theatre.

Herrmann opened his season at his Theatre on Saturday evening before a crowded house. The Professor and his clever and charming wife received an ovation. Herrmann's *soirées des magiques* have received the stamp of metropolitan fashionable and popular approval, and whether he presents his repertoire or keeps his latest illusions, like the best wine, for the latter part of his engagement, he always delights and amuses his audiences. His opening entertainment was no exception to the rule. For three hours the audience was kept on the *qui vive* with brilliant illusions and tricks, which baffle all attempts to solve their mystery. The tableaux, "The Slave Girl's Dream," by Mme. Herrmann, present a series of most beautiful *poses plastiques*, while the method of producing them is still unsolved by the public. The entertainment concludes with the famous "Strobeika" and feats of legerdemain.

Bijou.—A Parlor Match.

On Monday night, the reappearance of Evans and Hoey in A Parlor Match attracted a large audience to the Bijou, and, although the piece has been frequently seen here during the past eight years, it is still bright and amusing.

Several new songs were sung most effectively by William Hoey. One of them, "The Man who Broke the Bank at Monte Carlo," proved very funny and, aided by a capital make-up, it received several uproarious encores.

The supporting company was adequate to the requirements of the piece.

Park.—Variety.

The most attractive features of the variety bill offered at the Park last night were the gymnastics of Harry La Rose, the dancing of the Sisters Coulson, the drolleries of the Kussells, and the comedy of William T. Bryant and Lizzie Richmond. The other acts, however, were entertaining. A good-sized audience was present.

Tony Pastor's.—Variety.

Gas Hill's well-named World of Novelties is the attraction at Tony Pastor's this week, and a strong attraction, too. The audience last night was large and appreciative. The excellent programme included, besides Mr. Hill, the champion club-swinging, such clever performers as Charles Harris and Nellie Walters, Van Leer and Barton, Leonard and Flynn, the "Irish cuckoos," Estelle Wellington, Dave Marion and Minnie Bell, Bryant and Saville, and John K. Hartv.

People's.—End Lyone.

Eva Mountford was seen in her own version of Mrs. Wood's famous novel at the People's on Monday night, and attracted but a small audience. Her adaptation differs but little from the one most familiar to the theatre.

Miss Mountford was a very pretty and effective Lady Isabel, while Elmer Granlin was equally strong as Sir Levison. W. J. Cooney as Archibald Carlyle, W. E. English as John Dill, Annie Ware as Cornelia Carlyle, and Alice Wambold as Barbara Hare, were acceptable.

Niblo's.—Variety.

This week there is a first-class variety bill, interspersed with two clever burlesques—Christofa Colombo and Mazepa, presented by Jack's Lilly Clay Gaiety company at Niblo's. There was a very large audience present to greet the attraction at its debut on Broadway. Among those that succeeded in entertaining the crowd were Mazuz and Abaco, acrobats, Gloss Brothers, and Allen and Rankin, Emma Wade in a serpentine dance and Prof. Morley's dissolving pictures.

Windsor.—Struggle of Life.

Frederick Paulding's play of last season was seen at the Windsor on Monday night with all the original scenic and mechanical effects, but with a new star, William Stafford.

There was a large audience present, and the liberal manner in which Manager Sanford put on the play was duly appreciated. The sewer scene called forth great applause. Mr. Stafford gave a strong portrayal of the hero. The supporting company was able in every way.

10th St.—A Fair Rebel.

A Fair Rebel, Harry Mawson's war drama, returned to the Fourteenth Street Theatre on Monday night, and proved by the large audience present and the cordial manner in which it was received that it holds an enduring place in the public's favor. The scenes and incidents are picturesquely laid, and the whole story is told without the accoutrements of firing of guns and clouds of smoke.

Fanny Gillette as the young Southern girl in love with a Yankee officer played in an engaging way, and her performance was well received. Edward Mawson as a colonel of Federal cavalry, Ernest Foster as a French officer, and F. W. Miller as another army man, were all good in their respective roles. In fact the piece was carefully acted throughout.

Jacobs.—The Burglar.

The Burglar was seen and enjoyed by a large audience at Jacobs' last night. The charming comedy-drama was excellently acted by a well-selected company. Eugene Moore, Carleton Macy, Louis Dutton and Adelaide Merton found favor with the house. Little Lottie Briscoe played Edith with remarkable cleverness. Next week's attraction will be The Rambler from Clare.

Grand.—The Plunger.

The Plunger was seen at the Grand Opera House last night. Oliver and Kate Byron in the star parts shared the applause of an appreciative audience. The supporting company were efficient. The fourth act, a scene on a Manhattan L. Station, was intensely realistic, and was vigorously applauded.

At Other Houses.

Captain Lettarblair draws large houses to the Lyceum. Mr. Sothern has a genuine success in Miss Merington's bright little play.

Iolanthe will be repeated at Palmer's next week. The Sorcerer and Trial by Jury will close the engagement of the Dixey Opera company at this theatre.

Roland Reed's engagement in Lead Me Your Wife, at the Star, will close on Saturday. It has been eminently successful. Next week The Lost Paradise will be presented here.

Wang is still running to large houses at the Broadway. The 450th performance on Oct. 3 will be commemorated by souvenirs.

Mr. Mantell's engagement at Proctor's has a fortnight to run. The Face in the Moonlight remains the play.

Marie Vanoni, Amann and other strong specialists supplement Robin Hood in the capital bill this week at Koster and Bial's.

THE BROOKLYN THEATRES.

Grand Opera House.—April Fool.

A novelty was offered at this house last evening. Gus Williams in his new piece, April Fool, being the attraction. The star has ample opportunity to display his mirth-making powers in the play, and he introduced many of his favorite specialties to the delight of the large audience present. Ross and Fenton, Lillian Elma, Frank Grand, Ella Genung, and other clever performers are in the cast. Natural Gas next week.

Columbia.—A Mad Bargain.

A Mad Bargain, which received its first production in Washington last week, was presented at the Columbia on Monday evening, and was well received. The "plot" of the piece hinges on the adventures of a would-be suicide, who weakens in his purpose, and, after hiring his cousin to kill him, repents of his bargain. James T. Powers, who assumes the principal part, created much laughter and applause, and was ably assisted by Peter Italy, Delia Stacy, Rachel Booth, Louise Sylvester, Frank Kendrick, and others. Russell's Comedians, in the New City Directory, will be at the Columbia next week.

Amphion.—Settled Out of Court.

Settled Out of Court, fresh from its New York success, was received with expressions of approval at the Amphion on Monday night, the leading characters being finely interpreted by the original members of the New York company. Georgie Drew Barrymore, Joseph Holland, Agnes Mills, M. A. Kennedy, and William Faversham repeated their metropolitan hits. The Grey Mare next week.

Lee Avenue Academy.—Lady Lil.

Lillian Lewis, as Lady Lil, made her appearance at the Lee Avenue on Monday night with great success. The principal situations were applauded enthusiastically, and the performance was absorbingly interesting from first to last.

Park.—She Stoops to Conquer.

Stuart Robson appeared to a crowded house at the Park on Monday night as Tony Lumpkin in She Stoops to Conquer. The original epilogue of the play, which has seldom been spoken from the stage since the original production of the comedy at Covent Garden Theatre, London, in 1773, was given. The Henrietta will be presented next week.

Holmes' Star.—Paul Kaurar.

Paul Kaurar is the attraction this week at the Star. A crowded house applauded the play Monday evening. Bulls and Bears next week.

Hyle and Bohman's.—Variety.

A good variety bill was presented here on Monday night and will fill out the week.

MANAGERS' MESSAGES.

St. Joseph, Mo., Sept. 19.—The Fast Mail broke all records at Tootle's Opera House last night at the regular prices—\$1.101 25. Two thousand people in the house, three thousand turned away.

CHARLES P. ELLIOTT.

Manager Tootle's Opera House.

Muskegon, Ind., Sept. 19.—Keene, in great performance of Richard III., opened the new Windsor Grand to \$1,592. Mr. Keene also made the dedicatory address, which was a gem. He says "The house is one of the handsomest I ever played in and the audience was the finest and most appreciative I ever played to."

HARRY K. WYSON.

TO BE APPEALED

The Cases of the Stage Children
to Go Before the Higher
Courts at Once.

THE ACT MISUNDERSTOOD BY JUDGE BEACH

THE WORK OF THE LEGISLATURE
AND GOVERNOR TEMPOR-
ARILY DELAYED.

A Fight, but no Step Backward—Messrs.

Stein and Severance will Go Before the
General Term of the Supreme Court in
October, and to the Court of Appeals in
November, if Necessary—The Arguments
on the First Stage of the Case, and the
Remarkable Decision in Full—Explanatory
Interviews.

On Wednesday, Sept. 14, to which day the
hearing had been postponed by Justice
Beach, the mandamus proceeding to compel
Mayor Grant to show cause why he should
not grant licenses to stage children under
the Stein Act was argued before that Judge,
by Wales J. Severance, associated with Myer
J. Stein as counsel for the children, and El-
bridge T. Gerry in opposition.

In the proceeding was also embodied the
case of Manager Stevens of the De Wolf
Hopper company for whom Lucian Odum
appeared, while Charles Blandly, assistant
corporation counsel, represented the Mayor.

Mr. Gerry opened the argument, and in the
course of his speech, which was made up
largely of his well-worn and often-published
ideas, contended that the Stein Act did not
permit children to dance or to sing in the-
atres.

The real question before the court—the
duty of the Mayor to act under the law—was
not touched upon.

Mr. Odum, for Mr. Stevens, presented a
brief arguing that the permission of children
to sing and to dance was correct.

Mr. Blandly presented an affidavit for the
Mayor, stating that he desired to have the
law construed before acting upon it. Mr.
Blandly, for himself, said: "If my opinion
were in place here, I could very clearly give
the reasons why I advised the Mayor to issue
permits to the children, for I was in Albany
at the time the bill was adopted, and there is
not the slightest doubt in my mind as to the
intent of the legislature."

ARGUMENT FOR THE CHILDREN.

In the brief presented before Justice Beach
by Messrs. Stein and Severance, the latter
making the argument, the proceeding was
stated as an application by the parents of
five children, under sixteen years of age,
under the law in controversy, for a peremptory
writ of mandamus directing the Mayor to
give his consent to their appearance at the
Press Club benefit. The formalities of the
application as to time of filing and the giving
of opportunity to the Society for the Pre-
vention of Cruelty to Children were recited,
and the brief proceeded.

On the return of the notice, when the ap-
plication was brought on for hearing, the
Society filed a general objection to the giving
of his consent by the Mayor. As it appears
by the papers, the Mayor refused the applica-
tion on the ground of want of power under
the Act. Then the brief states the action of
the Mayor in granting the applications of the
children in Wang, and his agreement with
Mr. Gerry to refuse similar applications until
the judicial construction of the law, with the
fact that the Counsel to the Corporation had
instructed the Mayor that under the law he
was authorized to grant applications for chil-
dren to appear in theatrical entertainments,
whether they appeared as musicians or other-
wise.

The only question before Justice Beach
was thus stated to be as to the construction
of the Act, and whether it gives the Mayor
power to license children to appear in the-
atrical exhibitions where they may be called
upon to sing and dance, or both, or as to
what power he has under the act.

The points made on behalf of the motion
may be summarized.

First—As the Mayor and Mr. Gerry are
both desirous of obtaining a judicial con-
struction of the law at an early day, there is
no occasion to consider but the one question,
and that as to the power of the Mayor. In this
case, the application depends solely upon
questions of law, and the court, instead of
granting a peremptory writ in the first in-
stance, as it had a right to do, issued an order
to show cause, returnable in eight days, under
section 2070 of the Code.

Second—The position of the Society is that
the alleged prohibition of singing and dancing
or appearing in a theatrical exhibition is
not modified at all, except in so far as to per-
mit the Mayor to consent to the appearance
of the child as a musician in a theatrical ex-
hibition. There are certain fundamental rules
of statutory law to be borne in mind in con-
sidering this Act. First, the terms of the law
as it stood before the amendment; second,
the mischief intended to be remedied by the
amendment; third, the causes which moved
the introduction and passage of the amend-
ment and surrounding history of the times,
which can be gathered by the court. The
great cardinal principle of statutory construction
is that the intention of the Legislature
must be sought for and given effect by the
court, if possible, and if there appears to be
any ambiguity in any isolated portion of the
law, the whole of the law in its various parts
must be scrutinized and given effect for this

purpose, and that the general scheme and
purpose of the amendment will be taken into
consideration and the intention carried out,
although such construction may appear to
conflict with some isolated portion of the law.
And to substantiate this, many authorities
were cited.

There are many indications in the Act of
the intention of the Legislature.

The law as it formerly existed, in subdivi-
sion 1 prohibited any one from employing,
training, using or exhibiting a child as a rope
or wire dancer, gymnast, wrestler, contor-
tionist, rider or acrobat. The word "dancer"
was dropped in the amendment of 1892, and
"walker" inserted, but "dancing" was in-
serted in subdivision 3 of the Act as it is now
in force. Subdivision 3 of the old Act read as
follows: "In peddling, singing, or playing
upon a musical instrument, or in a theatrical
exhibition, or in any wandering occupation."

As the Act now stands, the word "danc-
ing" is inserted after the word "singing," so
that subdivision 3 now reads: "In singing or
dancing or playing upon a musical instru-
ment, or in a theatrical exhibition, or in any
wandering occupation," and the word "ped-
dling" was also dropped from subdivision 3.
When taken in connection with the con-
cluding part of the Act, as it now stands,
which by implication authorizes the Mayor
to consent to a violation of subdivision 3, the
insertion of the word "dancing" in subdivi-
sion 4 is significant of the intention of the
legislature.

It there was no reason for this change,
then the legislature was guilty of an absurd-
ity, and laws must be so construed as to avoid
any such construction. It could only have
been inserted so as to prohibit dancing ex-
cept when it was licensed. If it was intended
to prohibit dancing in the new Act, under all
circumstances, that could have been accom-
plished just as effectively by inserting the
word "dancer" in subdivision 1 or elsewhere.

But when we see that it was inserted in
subdivision 3 and read the concluding words
of the Act, "But no such consent shall be
deemed to authorize any violation of the first,
second (third omitted) fourth or fifth subdivi-
sions of this section," we can gather that the
transposition was with a purpose, no
matter how clumsily done; for now by clear
implication the Mayor is given authority to
license singing and dancing embraced in sub-
division 3. Otherwise the legislature was
guilty of another absurdity in omitting sub-
division 3 as it did in the language quoted.

Thus omission has some significance. What
is it?

Again, the words "or in a theatrical ex-
hibition" are inserted now in subdivision 3,
whereas they did not appear in it before the
amendment. Under the former act, the
Mayor could authorize the employment of a
child as a musician in any concert.

What was the purpose of giving the power
to the Mayor at all to license children to be
employed in a theatrical exhibition if the
manager of the company had no right, after
such employment, to the services of the child
in such acts as were almost the necessary ac-
companiments of a theatrical exhibition, to
wit, singing and dancing? This is just as
much a part of a theatrical exhibition as is
anything else, and the court can take judicial
notice, from the history of the times, and
from its own knowledge that at the time of
the passage of this amendment and prior
thereto, and at the present time, there was a
great public demand, apparently, for singing
and dancing in a lighter class of theatrical
entertainments, and particularly dancing; and
it must be presumed that the legislature in-
tended to give authority to the Mayor to
license a child to do what was usual and cus-
tomary and a necessity at the time.

Taking into consideration that the children
who appeared in the opera of Wang were
compelled by the Society to stop singing and
dancing last Winter, prior to the passage of
this act and that this was followed almost
immediately by the appearance of theatrical
managers and others at Albany to urge the
passage of this amendment, and that it was
thereupon passed, it would seem that there
can be but little doubt as to what was in-
tended by the legislature.

Further, the amendment provides that the
consent shall not be given unless notice is
given to the Society. Under the old act, no
notice to the Society was required, and the
Mayor could license *ex parte* the employment
of children as musicians in concerts; and it was
undoubtedly the intention of the Legislature
to give him the authority by the amendment
to license at least the appearance of children
in theatrical exhibitions by the plain lan-
guage of the Act.

What necessity for "nature" of the perform-
ances, if the child was to appear only as a
musician, as claimed? It was necessary to
know the "nature," because the Mayor was
expected to license generally for theatrical
exhibitions, and it was not known what the
child would do in its act.

The Society took the position that the present
act prohibits "singing or dancing," and
only permits the appearance of the child as a
musician, and if singing is excluded, then
the child must be held to be allowed to ap-
pear as a musician, in playing upon a musical
instrument of some kind, alone. The act
speaks of playing upon a musical instrument
and of "singer" or "musician." Worcester
defines a musician as one who performs upon
a musical instrument.

The only object the legislature could have
had, and its intention undoubtedly was, by
the insertion of the language just quoted, as
to time, nature, etc., that, knowing that the
position had been taken by the Society that
very young children might be called upon to
dance for a long time, or on a number of oc-
casions during the evening, when they were
physically unable so to do, and that it might
be detrimental to the health of the child, that
it should be made to appear to the Mayor ex-
actly how long the child was to dance, and
the nature, time and duration and number of
performances permitted, the word "perform-
ances" clearly referring to the performance
by the child, and not to the theatrical per-

formance. And this furnishes another guide
to the intention of the legislature, which
clearly was to permit the Mayor to license
dancing by children, in his judgment, if the
surroundings and condition of the children
permitted.

It is admitted on all sides that under the
old act no child could appear under any cir-
cumstances in a theatrical exhibition, but
under the new act it is clear, and it is ad-
mitted by every one, that the Mayor can give
his consent to such appearance, and it is
reasonable to suppose that the greater in-
cludes the less. In other words, a theatrical
exhibition includes what had been previously
usual in such exhibitions in the city of New
York.

The true construction of the language of
the amended statute is this: "But this sec-
tion does not apply to the employment of any
child as a musician in a concert, or to a child
at all in a theatrical exhibition."

INTERVIEW WITH MR. SEVERANCE.

Lawyer Wales F. Severance, who assisted
Assemblyman Stein in the late mandamus
proceedings against the Mayor, said to a
Mirror reporter:

"I have carefully read the opinion of the
judge in which he decides that the Legisla-
ture did not intend to permit the Mayor to
license children to sing or dance. The opinion
of the judge is very well worded, and is
plausible from Mr. Gerry's standpoint, but
the judge, in my opinion, shuts his eyes to
certain indications of the intention of the
Legislature, which are apparent from the
language of the act itself, and I think he was
wrong in not taking into consideration his
own knowledge of contemporaneous history
as bearing upon what led to the introduction
of the amendment in the Legislature and
the history of the legislation.

He confined his examination entirely to
what appears in the act itself. The courts
have frequently taken into consideration
outside facts of common knowledge, notably
so in the Breslin case, where the General
Term, opinion by Chief Judge Van Brunt,
took judicial notice of certain facts which
were of common knowledge in the city of New
York, relating to bar-rooms, saloons, and
hotels, although there was nothing in the
record regarding the same. Judge Brady also
wrote an opinion, in which he used the fol-
lowing language:

"Statutes are to be construed with refer-
ence to existing things, for the purpose of
ascertaining the good which would result,
or the evil that was to be overcome by their
passage; and the evil to be overcome was the
sale of liquors during the day without refer-
ence to meals, and by the prohibition of which
it was hoped that there would be no intoxica-
tion and consequently no riot or disturbance
or interference in any way with the peace
which was regarded as indispensable, upon
the day named. It is perfectly notorious
that when the Act of 1857 was passed the ex-
istence of a bar or drinking saloon as a part
of the hotel was a distinguishing character-
istic, and that there intoxicating drinks or
beverages were to be obtained during the
day without reference to meals. These were
the chief sources of intoxication, because of
the readiness with which the appetite could
be appeased or gratified, and if the drinker
felt so disposed, the ease with which he could
go around from one to another and vary
while he increased the number of his drinks.

"Judge Van Brunt held that the statute
plainly prohibited the use of any intoxicating
liquors as a beverage and that the Relator
was therefore apparently properly held, in
the criminal proceedings, which it was sought
to review. But he then proceeded to demon-
strate that the Legislature could never have
intended what they said, and Judge Bart-
lett wrote a concurring opinion and the order
of the Court below was reversed and the de-
fendants discharged.

"There are numerous authorities, both in
the courts of this State and in the United
States Supreme Court, which hold that con-
temporaneous history can be drawn from to
shed light upon the intention of the legisla-
ture. These principles seem to be entirely
ignored by Judge Beach in his opinion, and
he put what might be called a strict construc-
tion upon the statute. One thing is per-
fectly certain, that a reference to contem-
poraneous history shows that Mr. Gerry con-
sented to the passage of the bill as amended,
on the theory that it permitted the Mayor to
license, on notice to him, children to sing and
dance in theatrical exhibitions, and that the
legislature and the public so understood it,
at the time. It seems now, however, that at
the same time he believed that the Act was
so astutely worded under his manipulation,
that this intent would be nullified, and Jus-
tice Beach's opinion seems to sustain his
views.

"The matter can be finally settled only by
a decision of the Court of Appeals. The
next step is to bring a proper case before the
General Term of this Department, and such
a case can be heard in October. The next
step will be, if unsuccessful, at the General
Term, to take it to the Court of Appeals,
where it could probably be heard in Novem-
ber. If this strict construction of the law is
sustained by the Courts, then the only rem-
edy is to again bring the matter to the at-
tention of the legislature.

"There is no reason in law or morals, that
I can see, why children under sixteen years
of age should not be allowed, under proper
circumstances, to appear in theatrical exhibi-
tions and sing and dance.

"It seems to me that the law should be so
amended as to permit children of ten years
of age and upwards to appear in theatrical
entertainments and sing and dance without
previous license and without restriction, at
respectable playhouses. Children under this
age, should be permitted to appear after
license granted in the discretion of the Mayor
and should only be stopped when it was made
to appear by Mr. Gerry's society or any citi-
zen, that the health or morals of the child
were being injured. In other words, the
burden of proof should always be on Mr.

Gerry. It would be comparatively simple to
draft a law which would cover these points
and be clear beyond question. The trouble
with the law as it now stands is, that too
many persons tinkered with it, and the in-
tention of the Legislature would seem to be
in danger of being entirely defeated."

Lawyer Stein concurred in everything set
forth above. As a member of the Assembly
he knew just what his legislative colleagues
meant when they passed the bill. There
were certain restrictions upon the appearance
of children in theatres that the Act intended
to remove. It was furthest from the minds
of the legislators to give Gerry more power
to prevent appearances, or to make it possible
for him in any way to arbitrarily prevent the
appearance of children. Mr. Stein also says
that the opinion of the members of the Senate
Committee on Codes, before whom he ap-
peared in behalf of the bill, as well as the in-
tention of the members of the Senate who
voted to make his Act a law, was clearly for
a liberalization of the old statute. There was
no question as to the intention of both
branches of the Legislature, and the absurdity
of Judge Beach's ruling, or the effect of it, is
plain to all who had anything to do with the
amendment.

A STRANGE DECISION.

To the surprise of every one familiar with
the purpose of the law, the decision of Judge
Beach on Thursday was against the children.
He handed down the following memorandum
of opinion:

Under the Act of 1892, and under section 292
of the Penal Code, the written consent of the Mayor
is given to the employment of a child in certain ways mentioned
by the Act of 1892, entitled "An Act to amend section two hun-
dred and ninety two of the Penal Code relating to the licensing
of children in theatrical exhibitions," the consent of the
Mayor was extended to include such exhibitions.

The third subdivision of section 292 specifies certain of the
prohibited acts in these words:

"Third, in singing or dancing, or playing upon a musical in-
strument or in a theatrical exhibition, or in any wandering oc-
cupation."

The question raised in these proceedings is whether or not
the Mayor can grant a consent for a "theatrical exhibition,"
which includes "singing" or "dancing" by the child.

I am of the opinion that he cannot. The intent of the legis-
lature is to be ascertained, and when settled, followed by the
court in construing the enactment. But this intent is not to be
gathered from the shifting uncertainties of outside opinion or
circumstance, likely to be modified or wholly changed when sub-
ject to proof and judicial examination, but rather from the signs
and indications furnished by legislation upon the particular
subject then under legislative consideration.

Judicial construction is seldom assisted by that applied to
other enactments, which is always influenced or controlled by
particular exigencies. Such are the cases of the Society for
Reformation of Juvenile Delinquents vs. Diets, with Abb. Pr.,
N. S., 236, Bell Bros. Philadelphia vs. Mann, 121 B. & C.

There is no doubt but that the Court can disregard the exact
and literal wording of a legislative act if, upon a survey of the
whole act, and the purpose to be accomplished or the wrong to
be remedied, it is plain that such exact or literal rendering of
the wording would not carry out the intent of the Legislature.
Bell vs. The Mayor, 105 N. Y. R., 139, 140.

This principle is not directly applicable to the question at
bar, because exact and literal wording is not opposed to plain
intent.

The point involved here relates to the inclusive power of the
term "theatrical exhibition" relative to "singing" or "dancing."
These terms are used in the Act under review, and the court to
ascertain the legislative intent is restricted to the use by the
legislature of those terms, and the legal effect of that use.

The original Act and as amended contained specified pro-
hibited acts.

These under the present section and included in paragraph
three are plainly five in number: First, singing; second, danc-
ing; third, playing upon a musical instrument; fourth, in a the-
atrical exhibition; fifth, in any wandering occupation. The
answer to parts of the argument urged by learned counsel for
the defendant and relators, is the obvious deduction from the
particular specifications that each has a distinct and separate
significance, and therefore none is inclusive of any other.

The final clause of the amendment, "But no such consent
shall be deemed to authorize any violation of the first, second,
fourth or fifth subdivision of the Act," is of little aid to judicial
construction.

The third subdivision is not named, but the reason for its
omission is that a violation of its parts was authorized when
consent of the Mayor was obtained. This applies only to the
term "theatrical exhibition," leaving singing, dancing, playing
upon a musical instrument, and wandering occupation in the
same status as the other subdivisions.

The substitution of the word "dancing" for dancer seems to
indicate an intention to enlarge the scope for prohibition be-
yond a significant application only to a professional.

It is also apparent that the third subdivision was properly
omitted, because it includes what is subject to a consent by the
Mayor, to wit, playing upon a musical instrument at a concert
and theatrical exhibitions.

There are under the latter term many acts not hampered
inappropriate within the limit of children's efforts, and such
may be permitted. Those of singing and dancing are excluded
in the wisdom of supreme legislative authority, which cannot
and should not be overruled by the courts, especially when ex-
ercised with the humanitarian object of protecting those who
from youth and consequent inexperience are unable to guard
and protect themselves.

The motions for a mandamus are denied, the writ of
habeas corpus and certiorari discharged, and the prisoner re-
manded.

TO BE APPEALED AT ONCE.

The case will be at once appealed. Being
an appeal from an order, it will have prefer-
ence on the calendar, and can be argued be-
fore the General Term of the Supreme Court
in this city early in October.

Should the General Term decide against
the construction of the law contended for on
behalf of the children—it is not believed that
this court will so decide—the case will be at
once taken to the Court of Appeals at Al-
bany, and there argued in November. Should
the General Term Session be in favor of the
children, and Gerry should appeal, the appear-
ance in the court of last resort will be made
just the same by Messrs. Stein and Sever-
ance. The money to defray the expenses of
these steps will be forthcoming as is stated
in another column.

There is little doubt that the design of the
Legislature and Governor, as embodied in
the Stein act, will be carried out.

The Albany theatres have all seen im-
proved or put in spick-span order for the
season. At the Leland, the stage has been
enlarged, the roof elevated, and other exten-
sive changes made. An ornamental cupola,
lighted by electricity, has been put at the
top of the Pearl Street facade. Harmanus
Bleeker Hall has had a stage entrance added,
which now enables the actors to get inside
without passing through the auditorium, as
formerly. Some minor improvements have
been effected at the Gaiety.

Mgr. Gagne, Cobos Opera House, N. Y.
has Sept. 24, 26, 27, 28 open. Write at once

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
Professional cards, \$1 per line for three months.
Two-line "display" professional cards, \$1 for three months.
Managers' Directory cards, \$1 per line for three months.
Reading notices marked "A," 10 cents per line.
Advertisements received until 10 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Lew's Exchange, 57 Abchurch Lane, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosque and at Fronton's, 17 Avenue de l'Opera. Advertisements and subscription notices sent at the Paris office of The Mirror, 43 Rue de Rome. The Trade supplied by all News Companies.

Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Material at the New York Post Office as Second Class Matter.

NEW YORK. - SEPTEMBER 24, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—WANG, 9 P. M.
HJOU—A FARMER MATCH, 9:15 P. M.
CASINO—VAUDEVILLE, 9:15 P. M.
FOURTEENTH STREET—A FAIR REBEL, 9:15 P. M.
GRAND OPERA HOUSE—THE FLINGER, 9 P. M.
HARRISMAN'S—SQUATTER SOVEREIGNTY, 9:15 P. M.
HARRISMAN'S—HARRISMAN, 9:30 P. M.
H. R. JACOBS—THE BURGLES, 9:15 P. M.
KOSTER AND DIALS—VARIETY AND BURLESQUE.
LYCEUM—E. H. SOTHERN, 9:15 P. M.
SHILOH—LILLY CLAY, 9 P. M.
PALMER'S—LOLANTHE, 9:15 P. M.
PEOPLE'S—EAST LYNN, 9 P. M.
PARK—HYDE AND BURMAN'S CO., 9 P. M.
PROCTORS—ROBERT MANTLE, 9:15 P. M.
STAR—LORD ME TOO, 9:15 P. M.
TONY PASTORS—VARIETY, 9 P. M.
UNION SQUARE—THE LILYFLOWS, 9 P. M.

BROOKLYN.

AMPHION—SETTLED OUT OF COURT.
COLUMBIA—A MAD BARGAIN.
GRAND OPERA HOUSE—AFTER POOL, 9 P. M.
LUX AVE. ACADEMY—LADY LIL.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is about 60,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

THE ONE OR THE MANY?

COLONEL INGERSOLL, whose broad humanity and whose legal acumen are equally celebrated, declares that under the amended law he has no doubt about the right of children to sing and to dance in theatrical exhibitions. In the opinion which he has written for this issue of THE MIRROR he analyzes the new Act that Guany is seeking to pervert, and shows what it means, both on its face and in respect to its literal terms.

"It is plain to me," says Colonel Ingersoll, "that children have the right to dance and sing, provided the consent of the Mayor is obtained."

This opinion was given after Judge BRACH had construed the Act according to GERRY in the mandamus proceedings last week.

It will be seen, when the matter is taken before a higher tribunal, whether Mr. Guany's specious interpretation of the law will be sustained in the face of its obvious spirit and letter, and whether the audacity and cunning of a lobbyist will prevail against the intention of the author of the law and of the great majority of assemblymen and senators who passed it.

It seems improbable to us that the preposterous one-man, one-idea principle will be endorsed on appeal by the General Term.

EXIT THE METROPOLITAN.

OUR prediction that the Metropolitan stockholders would not rebuild was verified last week by their formal announcement that the repairs could not be made in time for the production of opera this Winter and that the property should be sold at public auction under its encumbrance and indebtedness. The indebtedness is said to be in the neighborhood of a million of dollars.

There is little likelihood that the house will be maintained for the uses of grand opera. When our plutocracy gives it up as a heavier burden than it cares to carry, it is unlikely that new shoulders will volunteer to support it. Of course New York must have grand opera in some place, but it will no longer be the Metropolitan.

PERSONAL.

TEAL.—Ben Teal returned from Minneapolis and St. Paul last Tuesday. He accompanied the Niobe company to those cities for the purpose of perfecting the final rehearsals of the organization.

M. KAY.—Frederic Edward McKay intended to spend a couple of months abroad this Autumn, but the cholera complications here and on the other side deterred him. He has gone instead to the Waumbek at Jefferson in the White Mountains. He will remain there for several weeks.

LANIER.—Frank Lanier will not go with Robert Mantell on the road, but will remain in New York and accept only local engagements. His work in The Face in the Moonlight has proved his versatility.

BARNARD.—Charles Barnard is still at the Highlands of the Navesink, hard at work on his new comedy for Neil Burgess.

MONTAGUE.—Louise Montague will play the principal roles in Digby Bell's company, joining the organization in Philadelphia on Oct. 3.

COLLINS.—According to her messages and dispatches from the Cephens and Fire Island, Lottie Collins alternately loved and hated America.

FROHMAN.—Last week Daniel Frohman spent a few days at his office in the Lyceum Theatre. On Sunday he returned to Chicago, where his stock company is playing a five weeks' engagement.

COLLIER.—Dan Collier is back in the Harrigan company for a time, having been especially engaged to play Salem Sheerer in the revival of Squatter Sovereignty.

QUERRY.—If Gerry had believed, at the time the Stein bill was before the State legislature, that its object was not to permit children to sing and to dance on the stage, is it likely that he would have striven desperately—albeit ineffectually—to prevent its passage?

STEWART.—May Stewart, a talented Kansas City girl, acting upon Colonel Ingersoll's advice, has decided to make a starring experiment. She will give three performances at the Cottes Opera House, supported by professionals, beginning on Oct. 13. She will play Juliet, Julia, and Parthenia.

GERARD.—Bettina Gerard, owing to recent changes in J. C. Duff's plans, is free to accept an engagement. She has met with pronounced favor in comic opera, but she is equally fitted to play comedy. Since she reached town last week several offers have been made to her, but she is still undecided concerning them.

TEARLE.—English newspapers bring accounts of the agricultural triumphs of Minnie Conway Tearle, who uses a portion of her husband's snug little demesne "Edencroft," situate at Crosby-on-Eden, a few miles from Carlisle, for model farming. The bright American actress recently beat Sir Wilfrid Lawson, a famous agriculturist, in a grapes exhibit at Carlisle. She also came second in potatoes and second in bread. Osmond Tearle says: "My wife is a first-rate farmer. She sold her hay by auction in the fields before it was cut, and she has acquired a mania for breeding pigs and chickens and animals of all sorts."

WAINWRIGHT.—Marie Wainwright will begin her season in Harlem on Nov. 14. The novelty of her repertoire will be a play by Clyde Fitch, Amy Robsart, The School for Scandal, and Twelfth Night will be the other works presented.

NEILSON.—An American, writing from London, says that Adelaide Neilson's grave in Brompton Cemetery has fallen into neglect. For a time it was kept in order by the bounty of a woman of this city, but she met with reverses and was unable to continue the outlay. The condition of the grave is the more conspicuous from the care that is lavished upon the surrounding plots.

GUINEY.—Louise Imogen Guiney is working on an English version of Dumas' Demi-Monde, which will be used by Mrs. James Brown-Potter and Kyrie Bellew. Its production will depend upon the success of Zola's Therese Raquin.

TAYLOR.—Howard P. Taylor has just completed an original drama of fashionable life, in four acts and six scenes, entitled Society Shadows, which he considers his strongest work. The scene is laid in New York city. The piece is now under consideration by a city manager.

WINSLOW.—Herbert Hall Winslow is writing a new comedy, under contract, for production at the Lyceum.

TARLETON.—Ernest Tarleton, who was to have been a member of the Bulls and Bears company, has accepted an offer from John Hare, manager of the Garrick Theatre, London, to play leading juvenile roles in his stock company for the coming three years.

HOWARD.—Bronson Howard is still in the Adirondacks, giving the finishing touches to Aristocracy, which opens at Palmer's Theatre this Fall. His health is not the best, but he reports some improvement, and hopes to return considerably benefited by the mountain air.

BUTLER.—B. F. Butler, Jr., who went to London recently to represent several American newspapers, has made a hit as a magazine contributor. Several of his stories have been accepted by leading English periodicals. Opportunities are multiplying so rapidly for him abroad that he may not return to New York for some time to come.

HARRINGTON.—John Harrington has relinquished dramatic work for the present. He devotes his time chiefly to magazine literature and yachting at New Rochelle.

COSMINE.—A letter from the editor of one of the principal newspapers boycotted by the Philadelphia "combine" says: "Theatrical business is dire here. I am very sorry for the combinations, as it is not their fault. Poor Jimmy Powers made his first failure in Philadelphia, thanks to the 'combine.'"

DONNELLY.—H. Gratton Donnelly is still in Europe, but writes that "there are flies on most of the foreign authors." He thinks the American dramatists can give them points.

ROYER.—Edward Royle, author of Friends, returned to the city, last week, from Salt Lake, where he has been visiting relatives and outlining a new play.

KLEIN.—Charles Klein, author of By Proxy and other plays, is engaged upon a new comedy.

CLAY CLEMENT.

One of the stars who will earnestly contest for a share of honors in the legitimate field this season is Clay Clement. His picture is on the first page of THE MIRROR this week.

Mr. Clement was graduated from the old Chicago University—an institution founded by Stephen A. Douglas—about ten years ago. Upon the close of his college course, which had been directed with a view to the legal profession, Mr. Clement turned from the arid philosophy of Blackstone and Coke and, following his natural inclination, sought the stage as a profession.

His first important work was playing leading roles with Daniel E. Bandmann, under whose tuition Mr. Clement derived a careful stage training. Bandmann was a product of a thorough school, and his own rigid discipline was invaluable to the aspiring young actor.

When Bandmann retired from the stage Mr. Clement continued in leading supporting parts with several tragedy companies in the South and West. He was well received where ever he appeared, and continued encouragement so stimulated his ambition that he resolved to appear at the head of a company.

In the Fall of 1891 he made his debut as a star in Denver, Colorado, as Mathias in The Bells. The company journeyed to the Pacific slope, playing intermediate points, and Mr. Clement added the roles of Belphegor in the Mountebank, and Hamlet. On a return tour the company played in many of the large cities of the South and closed the season at Hagan's Opera House in St. Louis.

From the first night of this adventure until the end of the season, the press and public seemed unanimous in praise of Mr. Clement. The tour was successful, both pecuniarily and in an artistic sense. The leading critics of New Orleans, Memphis and St. Louis were loud in praise of Mr. Clement's acting of Mathias, and one of the writers in the last named city compared his work with that of Göt, the distinguished actor of the Comédie-Française and that of Henry Irving.

Mr. Clement's splendid physical equipment, a rich voice and a magnetic presence, together with the vigor and enthusiasm of youth, make him peculiarly fit for the line of work in which he is engaged. His Mathias is undoubtedly a remarkable performance.

A stock company has been organized in Chicago, with a paid-up capital, under whose auspices Mr. Clement will star in legitimate plays for several years. Adelaide Fitz-Allan, an actress of acknowledged gifts, has been engaged for his support, and surrounded by a capable company Mr. Clement will open his season in Detroit at the Lyceum Theatre on Oct. 3. The company left Chicago on Sept. 15 to play en route to Detroit, and Manager George L. Smith has booked an excellent route for a season of forty weeks. The repertoire of the company will include Hamlet, Virginia, The Bells, Narcisse, Coriolanus, The Mountebank, and The Corsican Brothers.

PEEKSKILL'S NEW THEATRE.

The handsome Depew Opera House at Peekskill was auspiciously opened last Wednesday night. "Our Chaucery" made the dedicatory address, and a special company, under A. M. Palmer's management, played Jim the Penman. The theatre was crowded by the representative people of the town. The building is three stories high. The seating capacity is 1,200. The stage is the largest in the State, outside of New York and Brooklyn. The building is owned by an association, of which William Mabie is the president, and Stephen Lent the secretary, while the trustees are Hon. James W. Husted, William Mabie, Stephen Lent, Edwin B. Lent, Edward B. Young, and Paul Wessels. Dr.

Depew owns \$20,000 worth of the stock. The Depew Opera House adds another excellent town to the circuit between this city and Albany.

AN OMISSION RECTIFIED.

THE MIRROR was guilty of an unintentional but unfortunate omission in the list it gave last week of celebrated artists who appeared on the Casino stage, during the recently ended career of that house as the home of comic opera. We refer to the failure to name Signor Perugini, who is entitled to special mention in this connection since he was one of the earliest as well as one of the most prominent singers identified with Casino casts.

Signor Perugini was the leading member of the company on the night when the Casino, not yet finished, was opened to the public. He originated the role of Cervantes in The Queen's Lace Handkerchief, and after one hundred nights in that part changed to the King, which Louise Paulin had sung successfully up to that time.

In what was probably the most memorable comic opera cast in America Signor Perugini also participated. He was the Marquis in The Merry War, a production which also engaged the services of Frederick Leslie, W. T. Carleton, Mathilde Cottrelly, Lilly Post, and Alice May. Signor Perugini also sang in one hundred and fifty performances of Nanon.

Assuredly Perugini's name deserves to stand forth prominently in any account of the operatic glories of the Casino.

THE SMITH-KAYNE WEDDING.

The much-talked about wedding of Attalie Claire Smith, the operatic contralto, known on the stage as Attalie Claire, and Alfred Kayne was celebrated in one of the parlors of the Windsor Hotel, on the evening of Sept. 14. The room was decorated with smilax, ferns and cut flowers. Intimate friends of the bride's parents and the groom alone witnessed the ceremony.

The bridal party entered at seven o'clock and found in waiting the Rev. Dr. William K. Hall, of Newburg, a former guardian of the groom. He read the Presbyterian service. R. A. Smith, the bride's father, gave her away, and D. D. Oakley, of Newburg, an intimate friend of the groom, was best man.

Jennie Myers, of Hartford, a cousin of the bride, was bridesmaid, and two little girls, Agnace Bicknell, of Denver, a cousin of the groom, and Ray Myers, a sister of the bridesmaid, strewed flowers.

The bride wore a dress of white brocaded satin, trimmed with *point de Venise* lace. It had a full court train, edged with a narrow band of chiffon, and also a row of lilies of the valley. A tulle veil was caught by a coronet of diamonds. In the coronet were three Indian diamonds, each two-thirds of an inch in diameter. This coronet was said to have cost \$20,000, and was the gift of the groom.

After the ceremony the groom gave a dinner to a few intimates. The couple left on a special train for the husband's cottage in Newport.

Mr. Kayne first met Miss Smith during the run of La Cigale at the Garden Theatre. Miss Russell was said to have procured the dismissal of Miss Smith from the company after trouble over a flood of flowers. Mrs. Kayne will return to the stage next Winter, having been engaged to sing in grand opera in London.

THEY CANCELED HIS DATES.

Dickson and Talbott are up in arms against Lew Dockstader. Henry Talbott informs THE MIRROR that Dockstader's Minstrels were booked at the Grand Opera House, in Indianapolis, for last Wednesday night. The company was also booked at the various houses in Dickson and Talbott's Indiana circuit. Mr. Talbott claims that it was expressly understood that Dockstader would play the Henrietta Theatre, at Columbus, O.—the Dickson and Talbott theatre there—and in no other house in that city. It appears that the Minstrels, having a vacant night, slipped into Columbus and played at a rival house. This caused a rupture between Dockstader and Dickson and Talbott. The firm immediately canceled all Dockstader's dates in the theatres controlled by them.

NOT CONNECTED WITH IT.

One of the New York papers recently mentioned William Haworth as the author of On 'Change, produced a few weeks ago in Chicago, and added that he had failed to pay salaries to the members of the special company engaged for the production.

Mr. Haworth does not know the name of the paper that started this story, but he has felt its annoying effects.

"I ask THE MIRROR in justice to myself," says he, "to make known that I am not the author of On 'Change, and that I was not in any way whatever connected with its production. For his services in performing the leading part, my brother Joseph informs me that he was paid in full."

LETTER TO THE EDITOR.

CARD FROM MR. LAWRENCE.

106 WEST 40th STREET, NEW YORK, Sept. 23, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In your account in this week's issue of the arrest of Lester Shaffer for swindling, you state that he took lessons in elocution of me.

The facts are as follows: The man came to me some three years ago, and wished me to take lessons in fencing and physical culture from him, and desired that I should instruct him in elocution in return. With this understanding, I "coached" him in three recitations, but never gave him what could be considered instruction in elocution.

I make this correction, as I do not wish it supposed that I am responsible for his peculiar notions regarding elocution and acting. Sincerely yours,

EDWIN G. LAWRENCE, Director Lawrence School of Acting.

THE USHER.



Gerry's contention and Judge Beach's acquiescence in it have astonished the members of the last legislature who voted for the Stein bill, for they find themselves in the position of a parcel of children being told that they don't know their own minds and that the Act doesn't mean what it says and what they intended it to mean, but that it means something entirely different and more in keeping with Gerry's personal wishes.

A more outrageous perversion of a law, made by the people's representatives in conformity with the people's demands, has probably never come to light in the judicial history of our State.

It was a curious thing to see Gerry speaking for the Mayor before Judge Beach, and to hear him repeating again the cut-and-dried arguments against children singing and dancing that he has advanced with wearisome pertinacity on every possible occasion during the past dozen years.

Gerry's brief—I use that word in its technical, not in its literal sense, for brevity is not one of this arrogant personage's conspicuous virtues—was totally irrelevant.

The proceedings before Judge Beach were not to determine whether it was injurious for children to sing and to dance in the theatre, but to ascertain the scope and the meaning of the legislative enactment.

Judge Beach, however, saw fit to admit Gerry's irrelevancies and to echo them in his decision, which practically avowed that our Governor and our legislators did not know what they were about when they amended the law that formerly bestowed upon Gerry the czar-like powers he so long wielded.

Perhaps the most singular feature of the Judge's decision was his definition of "theatrical exhibitions."

He asserted that that term meant exhibitions that do not include singing and dancing. "Theatrical exhibitions" unquestionably signifies exhibitions that are given in theatres, without reference to their specific nature.

Had the legislature intended to limit the children's privilege to acting solely, the Act would have been made to read "his-trionic exhibitions," or "dramatic exhibitions."

But the intent of the legislature is so well understood by the public and is so clearly expressed in the Act that there is no need whatever to reiterate it here. I instance the definition of the words "theatrical exhibitions" merely to illustrate the absurdity of the position taken by those that are striving to pervert the law and to defeat its object.

Lawyers are naturally chary about criticising publicly the judges of the courts in which they practice, but a number of well-known members of the bar have privately expressed their astonishment at the result of the effort to mandamus the Mayor last week. Not one of them but believes that the law will be vindicated and enforced when it is taken before the General Term of the Supreme Court or before the Court of Appeals.

On Saturday I heard Senator McLellan casually refer to this subject.

"I voted for the Stein bill," said he, "and I did so with the understanding that it was going to broaden the existing law, giving the Mayor discretionary power to license children to act, to dance or to sing."

"Mr. Gerry ought to let the stage children alone. They're all right. If he sincerely wishes to protect children why doesn't he try to get a law passed forbidding boys to sell newspapers in the street cars?"

"Yesterday I saw a little fellow—he was scarcely more than a baby—jump on a Fourth Avenue car. His papers fell out of his hand and he got off hastily to pick them up. He missed his footing and fell violently on his face. When he got up blood was streaming from his nose and mouth."

"The conductor told me of another little mite of a newsboy who had fallen under the wheels of a Fourth Avenue car the day preceding and who had one of his feet cut off."

But there is no glory for Gerry in saving children from being killed and mangled by the cars. To prevent an accident like that Senator McLellan described wouldn't give

the Gerry Society a title of the advertising that it gets by preventing the Wang children from singing their little song.

Advertising and egotism are at the bottom of the whole business.

I heard Mr. Gerry say last Spring that the more the newspapers talked about him and his interference with stage children the more his Society's treasury profited.

Gerry is a millionaire. He will spend any amount of money to nullify the law. The question of money enters to a considerable extent into this fight.

Up to now Mr. Stein and his brilliant associate, Wales F. Severance, have given their professional services without fee or remuneration of any sort in the proceedings to procure a just construction of the law. More than that, they have paid the incidental expenses out of their own pockets.

And they intend to give their services gratuitously in the appeal to the General Term of the Supreme Court next month. Should they fail of success there they will carry the case to the highest State tribunal—the Court of Appeals.

They, as well as all lawyers who have been consulted, are confident that the law will be vindicated, its meaning clearly established, the decision of Judge Beach reversed, and the Mayor compelled to act upon all applications from children to sing and to dance.

The interests, the honor, and the pride of the whole dramatic profession are involved in the forthcoming battle to secure just and righteous interpretation of the law. It is enough for Messrs. Stein and Severance to generously donate their time and their services to the cause. The incidental expenses of the appeal, printing, etc.—which will be considerable—must not be left to them to defray. It is not too much to ask that they be met by the profession.

I am glad to say that steps are now being taken which will supply the sinews of war.

Of course, the temporary set-back given to the operation of the law by Judge Beach's remarkable decision, will furnish the enemies of the Stein law—I may say, the enemies of the profession—with the opportunity to flap their ears and bray.

But let it not be forgotten that these same enemies have unsuccessfully opposed every good measure and every worthy movement that has been instituted in the profession's interest during the last decade.

The lesson of the "opposition" to the Actors' Fund Fair is of such recent occurrence that little importance need be attached to their flairs, which are synonymous with impotence and failure.

The opinion of Colonel Ingersoll, Mayor Boody, of Brooklyn, Assemblyman Stein, Mr. Severance, dozens of our ablest lawyers, and the men that enacted the law respecting its eventual vindication will serve to drown the feeble hurrahs of the queer and chronic "opposition."

JONES TACKLES PETE BAKER.

Jones is at work in a fruitful field. Jones has directed his red-hot artillery upon the profession. We don't know who Jones is, but what Jones is appears from the following copy of a letter-head and communication received from Jones in Columbus, O., last Tuesday, by Pete Baker while playing an engagement there:

PREPARE Headquarters For God hath appointed a Day to meet Thy God in the Field to Judge the World.

BIBLE Card Tract Missionary. Jones, "Reaching the Masses" with Card Tracts.

Sept. 13, 1932.
Dear Pete:

"God will judge every one according to their work."

Leave the Stage—file from hall.
Go to preaching, & you'll do well.

Don't waste your talent playing the fool for money and nonsense.
Repent & turn to God.

JONES.
Manager Harlan, who sends Jones' screed to THE MIRROR, remarks: "As indicating the fanaticism of some church people when dealing with those of the stage, Jones' letter is a dandy." To which our readers will respond amen.

Jones' chirography and his exhortational style suspiciously resemble those of a crank who called himself "The Reformed Cowboy," and who busied himself annoying managers and professionals out West a few years ago. The R. C. sent some of his effusions to THE MIRROR and volunteered to put us on his special prayer-list. Very likely he and Jones are identical.

AGNES BURROUGHS ILL.

Almost immediately upon starting out for the season as leading lady in Thomas W. Keene's company, Agnes Burroughs was stricken with illness. She took to her bed in Pittsburg, suffering from what is known as "Pittsburg grip," and was unable to go on with the company. If Miss Burroughs recovers within a reasonable time she may resume her place with Mr. Keene. Brief as was her experience with the company, she won great favor. The Pittsburg papers strongly praised her acting in Louis XI.

CORINE DAVENIA, who made her debut in the ingénue part in The Burglar, plays the French maid this season in The Vendetta.

GOSSIP OF THE TOWN.

CHARNERY OLCOTT, who will play Scanlan's part in Mavourneen, was a minstrel tenor originally, but he has had some experience in comic opera and musical comedy. Manager Pitou has great confidence in the wisdom of his choice, which was not made hastily or before the claims of many other comedians had been carefully weighed.

LEON MAYER has been engaged as business manager of the Denman Thompson Old Homestead company.

REHEARSALS of the chorus of Francis Wilson's Opera company will begin at the Broadway Theatre on Oct. 17, and of the principals on Nov. 1. The company is now complete with the exception of a few additions to be made to the chorus. The Lion Tamer, which has never been presented outside of this city and San Francisco, will be the only opera given.

The preliminary press and advance work for Cyrene, with Al Haynes' new comedy company, will be done by T.C. Howard, who is also booking The Runaway Wife for Louise Aydele.

W. F. CANFIELD will be the "heavy" in the company to support Cyrene, and Julia Redmond the soubrette.

HARRY J. PIERSON has left The Shamrock company.

THE ways of Gerry are devious. As a wingpuller he probably has not his equal on Manhattan Island. His piecrust promise to offer no opposition to the Stein amendment at Albany was broken, and now he is busy manipulating drivers municipal "influences" in the interests of his egotistical hobby. But the end is not yet. The Court of Appeals unquestionably will enforce the plain intention of the legislature.

FRED. JACKSON, W. C. West and H. A. Tuthill, of the J. C. Lewis St Plunkard company, were initiated into the Hermion Lodge, No. 41, at Allegan, Mich., on Aug. 9. Manager Lewis gave each of the new members a badge of the order. The business of this company is reported good.

GRACE FILKINS will probably be a member of Rose Coghlan's company this season.

A. R. UNDERWOOD has signed with the Digby Bell Opera company. Mr. Underwood is an excellent artist, who has had extensive experience in comic opera.

CARLO TORRIANA has been engaged as musical director of the Mason-Manola company.

FRED. D. LUCIER and his wife, after a pleasant vacation at Mont Clare, Pa., have joined Harry Williams' Bill's Boot company.

THE mother of Marie Litta has become insane, and has been removed from Bloomington to her son's home in Kansas City.

WHAT right had Elbridge T. Gerry to appear before Judge Beach last week to oppose the motion for a mandamus to compel the Mayor to issue licenses to the children in whose behalf Messrs. Stein and Severance appeared? Is Mr. Gerry the Mayor's counsel?

CHARLES LEONARD FLETCHER and the pupils of Proctor's Theatre School of Acting appeared in Albany the other afternoon and evening in The Violin Maker, They Laugh Who Win, and two acts of Mr. Fletcher's version of Dr. Jekyll and Mr. Hyde. The engagement proved highly successful, it is said.

CARMENCITA has returned to this city. Her engagement under F. F. Proctor's management in Boston was successful. Mr. Proctor says that his new venture in the direction of supplementing the dramatic attractions at the Boston Grand Opera House with refined specialty features has met with great popularity.

THE 5 A's are preparing to give a big special performance at the Star Theatre on Sunday evening, Oct. 9, for the entertainment of the many strangers that will be within the city's gates during the Columbus celebration. The bill will be prepared under the auspices of Tony Pastor, De Wolf Hopper and Hoyt and Thomas.

YOLANDE VORKE was obliged to leave the O'Dowd's Neighbors company, in which she played Mrs. Riley, on account of illness. She is at present at her home in Harlem. Miss Vorke expects to resume her post in the company within the ensuing fortnight.

ABBOTT AND TEAL are considering several plays for production in the near future. One is an original comedy by a well-known American author. The others are of French and English extraction. These last may be presented on the other side before they are produced here by Abbott and Teal.

JAMES B. WATKINS, Joseph Hazletine, Harry Groesbeck, Mamie Dallas, and Frankie St. John have been engaged for the After Twenty Years company, which opens its season in Louisville next Monday.

J. C. EKVANI, the musical director, has joined Our Irish Visitors company at Pittsburg.

THE press in Louisville spoke in flattering terms of The Planter's Daughter, the melodrama in which Jean Voorhees is starring. The piece is said to be strong in plot and situations, and it abounds in broad comedy. It crowded the Bijou in Louisville all last week, playing to more people than any attraction in the city.

A TROUPE of pirates are playing Over the Garden Wall in Colorado. They were in Pueblo on the 5th inst. George M. Haight is the manager who harbored them in his theatre. As Mr. Haight is a theatre manager it is his business to learn the character of the companies he books. No honest manager will knowingly let in play thieves. Over the Garden Wall is the sole property of Mrs. George S. Knight.

C. W. DANIELS, who is Pete Baker's active advance man, bears the title of "Scout" on Mr. Baker's letter-heads. That designation casts "inciter of public interest" in the shade.

FOREST ROBINSON and Esther Lyons will play the principal parts in The Lost Paradise when its second engagement in this city begins at the Star next week.

THE rumor that the Jerry company is in a precarious condition receives support in the fact that Manager L. E. Weed gave our Cleveland correspondent a "fake" route last week.

ROSE COGHLAN is taking great pains in selecting the special cast for her revival of Diplomacy at the Star on Oct. 24. It is expected to run two weeks—perhaps four. Several actors who were in the original cast at Wallack's have been engaged.

NEW MEXICO drew good houses at the Jersey City Opera House last week. East Lynn is the attraction this week. Manager Mullone says that the season has opened favorably, and he expects, with the excellent bookings he has made, to have a prosperous year.

LAST Tuesday Manager Thomas F. Boyd telegraphed THE MIRROR from Omaha: "Boyd's was packed last night by an audience that witnessed John T. Kelly's new play McFee of Dublin. Play and players made immense hits. Kelly and Welty have a big success."

E. F. GOODWIN, of the Forbes Lithograph Company, Boston, spent last week in this city as the guest of W. J. Tilton, the company's New York representative.

ADOLPH LINSKANG has resigned his post as musical director of the Dacey Opera company.

THE receipts of the children's benefit for the New York Press Club at the Broadway last Thursday afternoon were \$250—about \$50 less than the expenses. This disappointment was not due to the quality of the entertainment—which was excellent—but to the Press Club's neglect to work the affair properly.

THE CANNON BALL EXPRESS, written by Robert J. Donnelly, of the World, and produced by Braden and Hild, with Augustin Neville in the central character, has made a firm pecuniary record at the very start. Its career began in Philadelphia by turning people away, and business continued to be large during the rest of the week. The boarding of an express train in motion and the rescue from a genuine crusher, created a sensation. The play, which tells a connected and dramatic story in which the mechanical effects are plausibly introduced, received excellent press notices.

DELICIE WALKER, of the O'Dowd's Neighbors company, had a narrow escape from suffocation by gas at the Welland House, St. Catharines, Canada, on Sept. 8. While resting in the hotel in the afternoon, the gas by some means escaped, and it was with difficulty that Miss Walker was resuscitated.

JOHN DORMOND, who "plays not for dollars, but that posterity may remember and cherish his name," produced a pirated edition of The Harvest Moon, under the name of The Hypocrite, during his recent engagement at Mankato, Minn.

LAURA LORRAINE, after spending a long vacation with her parents in the West, has returned to the city.

HATTIE HARVEY writes to correct the name of her new piece, which was printed as The Old J. g. It should have been Old Jug. In the second act a brewery will be represented in full working order. The piece will be ready by Jan. 1, and may be produced early in the Spring. Miss Harvey unfortunately lost at a picnic a few days ago the pearl and diamond pendant given to her by Madame Patti.

GERRY is an adversary whose activity and cunning cannot be overestimated. His stage cases advertise his Society more than any other kind. That is the principal reason why Gerry desperately fights to maintain his unpleasant relations with the profession. It behooves the profession to loosen Gerry's tenacious hold on the liberties of stage children.

FRANK GLENN and M. L. Alsop are recent engagements for A Fair Rebel Company.

THE Eastern Pennsylvania Circuit has been enlarged by the addition of three new theatres, at Hazleton, Williamsport and Wilkesbarre. Besides these, the circuit, which is wholly booked on "the Misher System," comprises the Academy of Music of Reading, Music Hall at Allentown, and the Academy of Music at Scranton.

H. PERRY MILDON was engaged by Manager F. F. Proctor to organize a company to produce The Lights of London at the Grand Opera House, Boston, this week. The following people were secured: Clarence Heritage, Horace Vinton, Robert A. Fischer, Louis Mitchell, John F. Ryan, Horace Daly, William Cattell, Thomas Atkins, C. N. Wilson, and the Misses Eleanor Merron, Knapp Fletcher, Florida Kingsley, Evelyn Lizzie Fenwick, and Mrs. Fred. Hooker.

WHEN William R. West, the minstrel, was in Scranton in 1891 he sprang a local gag which reflected upon the credit of Arthur Frothingham, a well known resident of that city. Frothingham sue the minstrel for slander, and West was arrested at Wilkesbarre, imprisoned, and then held on heavy bail. While West was in Scranton recently he filed papers in a suit for \$5,000 damages against Frothingham for false imprisonment.

FRANK MOFFETT, the electrician of the Grand Opera House at Bryan, Tex., has invented a rheostat, an electrical machine that lowers and raises electric lights the same as gas.

THE report, some months ago, that Hettie Bernard-Chase lost, or was robbed of jewelry worth \$1,000, while playing at Nashua, N. H., receives confirmation by the arrest of the thief at Lynn, Mass. One of the missing rings was found in his possession.

THE new opera house at Charleroi, Pa., under the management of R. L. Barnhart, was opened last week by Harry M. Markham's company.

COLONEL INGERSOLL

Plainly States His View of the Purpose of the Stein Act.

THE MIRROR, bearing in mind the alert and generous interest manifested at all times by Colonel Robert G. Ingersoll in vital matters of the stage, sent a representative to him for an opinion upon the purpose of the Stein Act in view of the peculiar construction put upon it by Justice Beach. Colonel Ingersoll wrote his response as follows:

"Under the amended law I have no doubt about the right of children to sing and dance in theatrical exhibitions.

"The third section of the original Act prohibited singing or dancing, or playing on a musical instrument, etc.

"The amended Act provides that children may appear with the consent of the Mayor, and then comes this: 'But no such consent shall be deemed to authorize any violation of the first, second, fourth or fifth subdivisions.'

"You will see that the third subdivision is omitted in the proviso, and it was the third that prohibited the singing and dancing.

"From this it is plain to me that children have the right to dance and sing, provided the consent of the Mayor is obtained.

"When I think of the thousands of children engaged in all kinds of work—half fed and half clothed—it seems the very extreme of absurdity to say that these children shall not be allowed to drop their burdens, to wipe away their tears, and celebrate their deliverance with dance and song.

"At the bottom of the Gerry Society's objection to the singing and dancing of children, you will find the Puritan idea that those who enjoy themselves in this world will be damned in the next."

R. G. Ingersoll

MANAGER PALMER'S RETURN.

A. M. Palmer, looking none the worse for his confinement aboard the *Normannia*, spent Sunday in Stamford and was at his office on Thirtieth Street yesterday. To THE MIRROR reporter, who enjoyed a brief chat with him, Mr. Palmer said that he had no desire to discuss the cholera question—he had had quite enough of it. He said that there was no occasion for a panic and he thought the long imprisonment of healthy cabin passengers on board infected ships at Quarantine was wholly unnecessary.

"The foreign field is not dramatically fruitful this year," said the manager. "I saw few plays that impressed me. I bought the American rights of *Der Liebermann*, a farcical comedy, by the author of *The Private Secretary*. It is not only one of the works von Moser has written, but it was the great German comedy success of the last German season.

"In Paris I secured an option on the rights of *Jean Dario*, a drama by Louis Legendre, which is to be produced at the *Théâtre Français* on Oct. 15. This is a strong play, with a good moral.

"Mr. Drew will open the regular season at Palmer's on Oct. 3. He will be followed by *Aristocracy*, Mr. Howard's new play. My stock season, which will begin late, will necessarily be short. I shall present several novelties, however."

"Mr. Palmer's face is tanned, his eye is bright, and it is evident that his trip abroad completely repaired the wear and tear of his long and arduous work for the Actors' Fund Fair.

MR. EDWARDS' ENTERPRISES.

Manager W. A. Edwards is greatly pleased with the success of the three attractions he has taken out this season—Edwin Arden in *Eagle's Nest*, The Crusheen Lawn with Dan McCarthy, and N. S. Wood in *Out in the Streets*.

In conversation with a MIRROR representative the other day, Mr. Edwards said that although his companies started out early in August and during the warm weather, he was happy to say they had all been uniformly successful. He had conceived the idea that popular plays with excellent casts would do well wherever played, at popular prices. Consequently, he did not shut anything in his productions, and now he feels well satisfied with the results.

Mr. Edwards says that Arden played at Jacobs' Syracuse Theatre to nearly \$2,500 in half a week. The Saturday matinee brought in \$511 at 25 cents, and the evening's performance at 75 cents close on to \$1,000.

All the time for this season is booked, except two weeks for each company for one-night stands. He is now prepared to make bookings for the season of 1893-94.

KATIE BOSCH, who expected to reach New York city some days ago, is on board the *Suevia*, quarantined in the harbor. "How long we shall have to stay," she wrote to THE MIRROR last Friday, "nobody knows yet. We have not had a case of cholera aboard the steamship."

THE ATTORNEY-GENERAL

Answers for the Governor as to the Object of the Stein Law.

THE MIRROR yesterday authorized a special correspondent at Albany to see Governor Flower and ask him what he understood to be the purpose of the Stein law.

Governor Flower referred THE MIRROR's representative to the Attorney-General. This official, without referring to the law, gave it as his opinion that its purpose was to give discretionary power to the Mayor upon applications for licenses for children to perform, and that the Mayor was to take into consideration in each case the health and ruggedness of the child and the object for which it was to perform, and to act accordingly.

There does not appear to be in this opinion anything that will comfort Elbridge T. Gerry in his peculiar contention that singing and dancing are not properly parts of a theatrical exhibition.

THE CASE OF SHAFFNER.

Lester Shaffner, director of the "Lyceum Dramatic School and Bureau," an account of whose arrest on a charge of grand larceny on complaint of the father of a pupil whom he was alleged to have defrauded, was printed last week, visited the MIRROR office yesterday, and told his side of the story. He is at liberty on bonds given by a hat-maker named Stetich, and says that the charge against him will never be pressed, because it originally had no basis. He complains that he was railroaded to jail without an opportunity to give evidence that would at once have resulted in his liberation.

Shaffner says that young Walters, whose father caused his arrest, came to him last March to learn the arts of acting, and took instruction from him for five months, with his father's consent, paying him in all \$120. There was nothing irregular about the matter. The young man had deceived him as to his income, saying that he received twenty-five dollars a week as bookkeeper, when, in fact, his salary was but eight dollars. Finally the young man lost his position, and Shaffner says, robbed his father of \$300, which act led the father to attempt to recover from Shaffner some of the money paid to him for instructing the young man. On his refusal to refund, he was threatened with arrest, and finally arrested with the result noted.

Mr. Shaffner declares there was no misrepresentation in the matter of costume, and that it was well known that the costumes engaged for the play he intended to take out on the road, *The Fool's Revenge*, in which he himself was to play the leading part, were to be hired only. Relative to the failure of this venture, Mr. Shaffner says it was because he had been deceived by W. J. Benedict and Ike Bull, men whom he claims to have taken into his own house and fed and clothed when they were destitute, and who, pretending to work in his interest, had claimed to have made all arrangements to take out the play, and to have engaged printing and booked a route.

Mr. Shaffner says that he himself engaged a good company of professionals to support him in this venture, but found at the last moment that his pretended managers had booked no route and secured no printing. He says they defrauded him out of \$500 in money, and that upon his relation of the circumstances to Inspector Steers, that official assured him that the men would be arrested if they should return to New York. They are now traveling with other attractions.

Relative to the case of Miss Bishop, whom he was alleged also to have defrauded, Mr. Shaffner says that he originally received many letters from her when she was in Pennsylvania urging him to make arrangements to instruct her in the art of acting. He finally agreed to take her as a pupil upon the understanding that she was to pay him \$200 for three months' instruction. She came on and studied under him for three weeks, paying him in cheques the amount agreed, but, as he says, she finally wearied of the hardships of study and practice, and, as he supposes, under the advice of friends that she could get on the stage without hard work, finally dropped study and tried to recover the money she had paid him under the agreement.

As to the case of young Bailey, who threatened him with trouble if he did not return ten dollars paid to Shaffner as a fee for booking him for an engagement, the latter explains that in connection with his school he runs a bureau for booking, as others do, and that this is conducted with all the regularity observed by other agencies. He says he simply booked the young man, who was an amateur with no stage qualifications, and sent managers in search of a novice to him, but they found that he would not answer their purpose, and the young man thought to embarrass him by demanding a return of his fee.

MR. MANSFIELD'S MARRIAGE.

Richard Mansfield and Susan Hegeman, known on the stage as Beatrice Cameron, were married on Tuesday at noon in the Church of the Redeemer, in Eighty-second Street, by the Rev. Dr. Johnson.

The wedding party was small, and the ceremony, that of the Episcopal church, was performed without ostentatious circumstance. Among those who attended were E. N. Gibbs, of Norwich, Conn., Mrs. Gibbs, Miss Georgie Gibbs, Col. E. A. Buck, and John Slocum. Miss Gibbs was bridesmaid, and her father gave the bride away. At the conclusion of the ceremony the party drove to the Plaza Hotel, where a wedding breakfast was enjoyed, and where the bride and groom are now residing.

Sept. 24, 26, 27 and 28 are open at Coburns Opera House, N. Y.

MAYOR BOODY.

The Brooklyn Magistrate Acts Intelligently Under the Stein Law.

In sharp contrast to the shifting, wire-pulling, court-seeking, Gerry hobnobbing attempt in New York city to discredit the plain intention of the Legislature of the State in passing the Stein bill to liberalize the treatment of stage children, stands out the courageous, conscientious and intelligent action of Mayor Boody, of Brooklyn.

Little Tuesday, the gifted niece of Joseph Arthur, a child whose stage experience has been happy beyond question, was not permitted to appear at the Fourteenth Street Theatre, in this city, in *The Still Alarm* because of the unwillingness of the Mayor to grant the license provided for by the law in question.

When this play was taken to Brooklyn, however, Mayor Boody at once granted permission for the appearance of Little Tuesday, and this in the face of a determined opposition by the Gerry Society.

Mayor Boody said in effect that it made no difference to him what action was taken in New York. The Stein law was before him. Its provisions were plain to him and his privilege and duty under it were also plain.

He issued a permit because he believed it was the intention of the Legislature to grant permission.

Mayor Boody has the courage of his convictions.

PROFESSIONAL DOINGS.

JENNIE JOYCE, in addition to serpentine dancing, has introduced a Moorish dance at the London Alhambra, and the Westminster *Review* declares that "the mole and execution of this Eastern idea are effective, and certainly pleasing to the eye."

THE shape in which news from this country arrives in London may be known by this in the *Whitehall Review* about the Metropolitan Opera House fire: "The Metropolitan Opera House of New York, burnt to the ground last Saturday night, was a handsome theatre situate in Seventh Avenue."

M-GISTY'S TROUBLES has collapsed out West.

THERE is to be a benefit performance for the widow of J. H. Sherwood in the concert hall of the Madison Square Garden this (Tuesday) afternoon. A long and strong programme has been arranged.

BEN TUMMILL and Sylvia Thorne, of the Pauline Hall Opera company, were married on Saturday night in Jersey City, by the Rev. J. C. Jackson. The witnesses of the ceremony were E. J. Rice, Katie Gilbert and Mr. Charles Reid.

THE Carnegie Music Hall will probably be altered and enlarged next Summer, so that it will be available for operatic performances.

THE FENCING MASTER company left for Buffalo on Sunday. After a week of rehearsal the opera will be produced next Monday.

ROBERT MANTILL will give a special production of *Othello* during the last week of his engagement at Proctor's Theatre, commencing Oct. 3. Mr. Mantill will abandon his repertoire and confine himself to *The Face in the Moonlight* on his tour.

THE GRAND OPERA HOUSE, Boston, was crowded to the street on last Thursday night, when James J. Corbett, the conqueror of Sullivan, appeared in public for the first time in that city. Corbett was lionized wherever he appeared in Boston.

JOHN G. BELL will play the part in *Jupiter* that Fred. Lenox originated.

LITTLEDALE POWER has signed with J. H. Gilmour to play *Archdeacon Jellicoe* in *Durtnoor*.

LAST night the Davidson Theatre at Milwaukee had a new star and a new production, John Drew appearing there in *Boson* and *Carre's The Masked Ball*. Manager Sherman Brown's handsome theatre has begun its season most auspiciously.

JOHN MURPHY AND COMPANY, of Baltimore, have just published "Memories of the Professional and Social Life of John E. Owens," written by the comedian's widow. The work contains twenty portraits of Owens in character.

NIOBE's season began on Aug. 29 at Minneapolis. Thus far its receipts have been very large and, from present appearances, the delightful comedy is destined to duplicate in the West its Eastern success. The company is exceptionally strong and the whole equipment is as complete as possible. Niobe, by the way, has been running to very large business at the London Strand, and it will probably run for months to come.

FANNY DAVENPORT will not begin her tour until Dec. 12. She will confine herself to *Cleopatra* this season.

MIRIAM O'LEARY is to emerge from retirement and act again. She has been engaged for Charles Frohman's Boston stock company.

FANNY RICE has made a greater success than ever in the new *Jolly Surprise* this season. The many novelties, new business and new music introduced have greatly improved the play. The company is also stronger than last year. The cabinet novelty, which Miss Rice secured abroad, and in which, with the aid of doll figures, she sings, dances, and gives recitations and life-like impersonations of celebrated artists, has proved a great success. It is reported that several farce-comedy performers are already attempting to copy Miss Rice's songs and business, but all who witness her wonderfully clever work in this scene agree that, although Fanny Rice may have imitators, she has no equal in this novelty.

The Christmas Mirror

The announcement of our forthcoming holiday annual has stirred up a lively interest among theatrical advertisers.

Scarcely had it appeared before letters and telegrams, bespeaking space in the Christmas Number's business columns, began to come in from managers and professionals. So many pages of advertisements have never before been contracted for at this early date.

We appreciate the foresightedness of this numerous advance guard of advertisers. It indicates a regard for their interests and for our own. We hope many will emulate their promptitude.

THE CHRISTMAS MIRROR for 1892 is going to be the largest and, in every respect, the most noteworthy holiday annual that has ever been produced in this country. This may seem like a large promise, but our readers know that we have a habit of fulfilling our promises.

This Christmas Number will worthily and adequately represent the genius of the American stage. It will reflect every branch. It will present a number of striking novelties. The eye, as well as the mind, will be feasted.

The advertising rates are as follows:

One page, \$100; Half page, \$50; Quarter-page, \$25; one inch, \$150 per line, 25 cents—no advertisement smaller than one inch published.

Portraits (half-tone process) inserted on the following terms:

One page, \$90; 5 1/2 x 3 1/2 inches, \$40; 5 x 1 inches, \$20.

Special estimates furnished on application—for art supplements by fine lithographic, photogravure, or other process.

Space on cover pages secured by special arrangement.

Illustrated advertisements prepared by our artists.

THE DRAMATIC MIRROR,

1432 BROADWAY.

SNAP SHOTS.

RE-ENALD DE KOVEN.

Was born in 1859. Has blonde hair, blue eyes, golden moustache. Carries an eye-glass. R. de K. is the most successful American-born composer of light opera. Is talented, handsome, and lucky. Best of all, is original. And practical. Was sent to England to school. Graduated at Oxford. With honors. When he was twenty years old. Began to study music at seven. For many years intended to make piano playing his profession. Studied at Stuttgart. Under Lebert, Pruckner and Speidl. Father objected to his playing in public. Furthermore put his foot down. So R. de K. became disgusted. Didn't do anything. For three years. After which he returned to America. Went into business. Teller of a bank. Went into the grain business. Managed the Chicago branch of New York stockbroker's firm. Married. Daughter of Senator Farwell. Chicago millionaire. Became associated in business with father-in-law. Managed father-in-law's Texas ranch. Six years slipped by. Went against the grain. Not the years, but ranch life. Case of artistic temperament bumping against artisan's toil. But o' nights R. de K. had been composing. An operetta. Called it Cupid, Hymen & Co. Committed error of writing libretto himself. Hadn't met Harry B. Smith then. Operetta accepted. By the Chicago Ideal Opera company. Jessie Bartlett-Davis in the cast. R. de K. went behind scenes. To see rehearsals. Saw H. B. Smith instead. H. B. S. in company for stage experience. Was W. H. Cripps' understudy. "Never saw a funnier servant in Idemthe than Smith," says R. de K. Fortunately for R. de K. company collapsed before operetta was produced. But that's how the young men met. Have collaborated ever since. Many of the airs of Cupid, Hymen & Co. incorporated in The Begum. Which DeKoven and Smith wrote in 1887. Then R. de K. composed another operetta. Called it Fort Caramel. For no particular reason, was never staged. He is glad to say. Says he could write a book about the trials of getting operas produced. But hasn't time. Went abroad again. Studied under Richard Genée. Especially with regard to comic opera. And the difficult art of instrumentation. Next work Don Quixotte. Produced by Boston Ideal. For the first time in Boston in 1889. Did not fail. Encouraged R. de K. Made up his mind to devote himself to composing. Altogether. Has. With success. Robin Hood. For the Bostonians. Produced in London, 1890. By Horace Sedger. Under title Maid Marian. At Prince of Wales' Theatre. Last Fall was produced at Standard Theatre. In this city. Made a hit. As we know. Because its melodies are delightful, plot coherent, characters picturesque. Ran to big business at Garden Theatre. Last Spring. When other operas were losing money. Now on tour in English provinces. Will be sent on the road here in Fall. R. de K. finished last week score of The Fencing Master. Will be produced at Standard Theatre. In November. Thinks cast will include strongest trio female voices ever heard in light opera. Marie Tempest, Grace Golden, Mrs. Pemberton Hicks. Has also discovered a tenor. Says The Fencing Master is best work of his life. Has completed the Knickerbockers for Bostonians. Is also the best work of his life. Has agreed to compose opera for De Wolf Hopper. In which Hopper will appear next Summer. Has another contract with Chapelle and Co. Of London. May compose a grand opera for Oscar Hammerstein. R. de K. is also musical critic for the Herald. Has to criticize the operas of his confrères. Awkward. Prefers it to having confrères criticize his operas. Is a busy man. As is evident. Does not see how he can do all his work. But can. Has theories and beliefs. Thinks things look encouraging. From artistic standpoint. Thinks immense amount of cultivation going on in all classes. During last five years. Says popular taste has got to a point where it is tired of horse-play in operetta. Believes large section of populace fond of light music. Set to light libretto. Because it is pleasant form of entertainment. Does not demand a great amount of attention. Thinks day is coming when light opera will be produced in grand opera style. And grand opera will be dead. Says it's mistake to make music "cat. hy." If you do, people hum it at home. Won't buy any more tickets. R. de K. says this in his library. At 2 West Thirty-ninth Street. Next door to St. Marc Hotel. Has charming home. Family just now at Newport. R. de K. comes to town every week. Belongs to several clubs. Seen often on Fifth Avenue. At the opera. And on the Elevated Road. Eschews Broadway. Smokes and drinks. A little. Looks like a man-about-town. But isn't.

MATTERS OF FACT.

Digby Bell will start his new season in Jupiter with every prospect of success. Lansing Rowan is open to an engagement. Letters will reach her through this office. The Lignorne Specific Company of New York makes a tasteless powder which is said to allay the craving for alcoholic beverages, and to finally cure the appetite. The Moonshiner, a comedy drama of life in the great Smoky Mountains, to be produced with elaborate scenic detail, is now looking Southern territory. Managers with open time may address Oliver Taylor at Bristol, Tenn., or Thomas G. Lenth at Richmond, Va. Oscar Eagle has taken the place of Henry Lee in the cast of The White Squadron, and Mrs. Eagle (Esther Lyon) is reported to have made a hit as Margaret Knowlton in The Lost Paradise. Harold Graham has been engaged as stage manager of the Agnes Wallace-Villa company, now playing The World Against Her.

He also plays the role of Robert Danvers in the piece. Last season he was with the Ullie Akerstrom company as leading heavy.

Frank M. Kendrick, who plays the part of David Davitt in James T. Powers' new piece, A Mad Bargain, is reported to have made quite a hit.

Legal advice is given and collections are made by Maurice Baumann, attorney for Swift's Collection Bureau, Chicago. Investments are made.

Manager Game reports that the Cohoes Opera House has open time for first-class attractions for four nights, commencing on Sept. 24.

The Palace Theatre, Philadelphia, has been leased by S. H. Cohen, who intends doing all that money and good management and artistic remodeling can bring prosperity. The offer of big percentage to strictly first-class attractions should do much to bring this house rapidly to the front. Mr. Cohen wishes it understood that he is not in any ring, combine or pool, and that the house will be conducted on democratic principles.

Furnished rooms with every desirable appointment may be found at 139 Lexington Avenue.

THE MIDNIGHT SPECIAL
The Greatest R.R. Show in America

NOTE TO MANAGERS!

When the little comical "Early Birds," who have been out hunting worms against the combined forces of "hot weather," "strikes," and "election franchises" return and you have open dates, call on or address

REIST AND BALLAUF.

care Taylor's Exchange, 30 West 25th Street, New York City, and secure the above strong attraction.

A GREAT CAST.
A GREAT PLAY.
A CARLOAD OF SCENERY.
NEW STARTLING EFFECTS.

NEW YORK THEATRES.

UNION SQUARE THEATRE

GREENWALL AND PEARSON, Lessees and Managers

THE LILIPUTIANS

CANDY.

Three Grand Ballets. Brilliant Scenery. Gorgeous Costumes. Grand Electrical Effects.
Matinees Wednesday and Saturday.

FOURTEENTH STREET THEATRE

Near 4th Avenue.
Wednesday—Matinees—Saturday
Return of Last Season's Great Success.

A FAIR REBEL

Written by Harry P. Mawson.
The original and powerful cast, including
FANNY GILLETTE and EDWARD R. MAWSON
New and Magnificent Scenery.
Novel and Picturesque Effects, including
THE FAMOUS REVOLVING LIBBY PRISON
SCENE.

WILLO'S

Reserved Seats, 20c., 50c., 75c.

Mr. ALEXR CONSTOCK, Sole Lessee and Manager

Matinees Wednesday and Saturday.

THE LILLY CLAY CO.

HIGH-CLASS BURLESQUE.

GRAND OPERA HOUSE

Mr. T. H. FRENCH, Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday—Matinee—Saturday.

OLIVER BYRON

THE PLUNKER.

Next Week: Primrose and West's Minstrels.

LYCEUM THEATRE

Fourth Avenue and 2nd Street
DANIEL PROHMAN, Manager

E. H. SOTHERN

In the new play by Miss M. Merington.

CAPT. LETTABLAIR

EVENINGS, 8:15. MATINEES SATURDAYS, 2.

O. R. JACOBS' THEATRE

Corner 1st Street and Third Avenue.
Matinees:

MONDAY, THURSDAY and SATURDAY

THE BURGLAR

Next Week: THE RAMBLER FROM CLARE.

PROCTOR'S THEATRE

West Twenty-third Street
ROBERT MANTELL
in the Romantic Drama by Charles Osborne,
THE FACE IN THE MOONLIGHT.
For open time season of 1902-03 address or apply to Frank Dietz, Proctor's Theatre.

HERRMANN'S

Broadway and 25th Street
ALWAYS A SUCCESS.
Evenings at 8:15. Matinee Saturday at 2:15.

HERRMANN

In his incomparable entertainment of
MAGIC, MIRTH, MYSTERY.

ESTABLISHED 1871.

OPEN DAY AND NIGHT

Robert Bruce

GENERAL SUPERINTENDENT.

BRUCE'S LAW AND INQUIRY AGENCY,

128 and 130 La Salle Street, Chicago, U. S. A.

Civil and Criminal Cases Attended to. Searches Institute for Missing Friends and Next to Kin. Copies of Wills, Marriages, Divorce Decrees, and other Certificates Procured without delay from all parts of the World. Inquiries Conducted with Secrecy and Dispatch. Confidential Correspondents throughout the United States, Canada, England, Ireland, Scotland, France, and the Australian Colonies. Legal Papers drawn up and Authenticated. All Business Strictly Confidential. German and French Interpreters. Consultation Free. Correspondence Solicited.

THE MARIE GURNEY
ENGLISH OPERA COMPANY

Marie Gurney, mezzo soprano and comedienne, formerly with the Strakosch Italian Opera Company.

Richard Lansmere, late of the Crystal Palace and Olympic Theatres, London, Eng.

ACTING MANAGER..... Mr. SAMUEL GRAY
MUSICAL DIRECTOR..... SIGOR NAVARRO
STAGE MANAGER..... JOHN READ
ASSISTANT BUSINESS MANAGER..... Mr. LOUIS GURNEY
GENERAL BUSINESS MANAGER AND ADVANCE AGENT..... Mr. W. CUTHBERT SYMONS
MARIE GURNEY, SOLE PROPRIETRESS. ADDRESS ALL COMMUNICATIONS THIS OFFICE.

NEW YORK THEATRES.

PALMER'S THEATRE

Broadway and 25th Street.
A. M. PALMER, Sole Manager

THE HENRY E. DIXEY

COMIC OPERA CO.

IOLANTHE

Evenings at 8:15. Saturday Matinee at 2.
Next Week—Trial by Jury at 7 The Sorcerer.

CASINO

Broadway and 25th Street
RUDOLPH ARONSON, Manager

No Performance Until Monday, Sept. 2.

When the Auditorium Will Open with

VAUDEVILLE AND BALLET

By Europe's and America's Greatest Stars.

BROADWAY THEATRE

Broadway and 42nd Street.
Mr. T. H. FRENCH, Manager

DE WOLF HOPPER

THE INCOMPARABLE

WANG

Evenings at 8. Matinee Saturday at 2.

PARK THEATRE

Broadway and 25th Street
THE HOME OF VAUDEVILLE
HYDE & BEHMAN'S CO.
HIGH-CLASS VAUDEVILLE
ENTIRE NEW SHOW.

Popular Prices.
RESERVED SEAT ON GROUND FLOOR, 50c.
Matinees Tuesday, Thursday and Saturday.

STAR THEATRE

Broadway and 25th Street.
THE GORE MOSS, Proprietor and Manager

ROLAND REED

In the Successful Comedy

LEND ME YOUR WIFE

By Dion Boucicault and Sydney Rosenfeld.
Evenings at 8:15. Matinee Saturday at 2.
Sept. 26—THE LOST PARADISE.

OLIVU THEATRE

Broadway, near 25th Street.
Every Evening, Matinees Wednesday and Saturday

EVANS AND HOEY

A PARLOR MATCH

ROSTER & GAIL'S

Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday, and Saturday.

MARIE VANONI, Comedienne.

AMANN.

Europe's Greatest Mimic.

BURLESQUE. VAUDEVILLE, SPECIALTIES, NOVELTIES.

NEW FEATURES EVERY WEEK.

TONY PASTOR'S THEATRE

Fourteenth Street, between 4th and 5th Aves.
Matinees, Tuesday and Friday.

GUS HILL'S WORLD OF NOVELTY.

Rogerson, the Wonder Contortionist; The Marvelous Marty, the Juggler; Estelle Wellington, Dillion Brothers, Leonard and Flynn, Brvant and Saville, Marion and Bell, Van Leer and Barton, Gus Hill, and a great screaming comedy show.

NEW YORK THEATRES.

HARRISMAN'S THEATRE

W. W. HANLEY, Manager
Grand Revival of Mr. EDWARD HARRISMAN'S
Successful Local Play.

SQUATTER SOVEREIGNTY

Songs and incidental music to the play
By Mr. DAVE GRAHAM
Wednesday—Matinee—Saturday

BROOKLYN THEATRES.

AMPHION THEATRE

Bedford Avenue, near Broadway.
EDWIN KNOWLES, Sole Proprietor and Manager

MATINEES, WEDNESDAY AND SATURDAY.
CHARLES FROMMAN'S COMEDIANS
Presenting

SETTLED OUT

OF COURT

Sept. 26—Daniel Frohman's Special Co. in the Lyceum Theatre (N. Y.) success, The Grey Mare.

COLUMBIA THEATRE

Washington and Tillary Streets.
EDWIN KNOWLES & Co., Proprietors

MATINEES, WEDNESDAY AND SATURDAY.
ONE WEEK ONLY
JAMES T. POWERS

In John J. McNally and Julian Mitchell's new and original three-act play of laughter.

A MAD BARGAIN

Sept. 26—Russell's Comedians in The City Director.

GRAND OPERA HOUSE

Matinees Wednesday and Saturday
WEEK OF SEPT. 22
APRIL FOOL

A Brand New Comedy, introducing the Universally Popular Comedian,
GUS WILLIAMS.
Supported by
ROSS AND FENTON.
And a Clever Company of Comedians.
Sept. 22—Donnelly and Girard in Natural Gas.

LEE AVENUE ACADEMY

A. V. FRANKSON, Lessee and Manager
Week Sept. 20. Matinee Thursday and Saturday.
LILLIAN LEWIS IN LADY LIL.
Excellent reserved seats, 25c. and 50c.
Sept. 26—Spider and Fly.

Corning Opera House.

WANTED, FOR THE BENEFIT PRITCHARD
HOSE NO. 1, C. F. D.
An attraction for their benefit Thanksgiving Day.
N. Y. 24, 1892.
Spectacular, oper., or melodrama preferred.
A reasonable guarantee will be given. Write
terms: F. E. SUNDRLIN, Chairman Committee,
Corning, N. Y.

DESK ROOM.

Having more room than I require at my office, will rent furnished desk room to two responsible parties.
AUGUSTUS PITOU,
175 Broadway.

MISS MYRTLE TRESSIDER

SINGING AND DANCING SOUBRETTE.

With Lester and Williams' ME AND JACK Co.

Invites offers for 1892-93. Address as per route.

CROSSEA'S

Banker's Daughter Company

For open time address James F. Crossen, care of
W. M. Goran, 5 Clinton Place, New York.

FOURTEEN WANTED

As tenor ballad work or second tenor in quartette
minstrel or farce-comedy. J. T. SMITH,
Address MIRROR.

139 LEXINGTON AVE.

one door above apt
82. To let, large, newly furnished rooms
running water, large closets, suitable for two.
Terms moderate.

GEORGE P. GOODALE.

In Our Dramatic Series this week Tim Mince presents a picture of George P. Goodale, of the Detroit Free Press. Mr. Goodale is one of the old-time writers of the theatre, and there are few men on the daily press in this country whose circle of friends is larger.

Leaving out his period of service in the civil war, Mr. Goodale has been writing of the stage since 1861. He will admit to-day, in the ripeness of his judgment and from the added knowledge of years, that much that he passed in his youth was marked by the extravagances of that period of life; but all of Mr. Goodale's acquaintances will contend that the work of his later years has been characterized by a grasp and an ability that profound study and observation alone make possible in the man whose trend is for theatre history. For twenty years Mr. Goodale has labored to store his mind with the literature of the stage; and the result has been seen in his work, which commands the highest respect even of those whom his writings hold up for shortcomings.

In his applied criticism Mr. Goodale tries to find a high, but possible standard. He never tries to be brilliant at the cost of unnecessary suffering for any player or playwright. His philosophy is for the discovery of merits as well as for the pointing out of defects in stage work; and whenever he finds an error he seeks to suggest a cure for it. This is helpful, and not discouraging criticism. Of all things, Mr. Goodale must be credited with an abiding sincerity; and those who have been associated with him say that he at the same time possesses an industry that hardly knows respite.

Mr. Goodale was born at Orleans, Ontario County, N. Y., and like so many who have advanced journalism learned the printer's trade. This he early followed at Geneva, in this State. He was later the foreman, "ad. setter," and critic of the Elmira Daily Press at the age of nineteen, and felt affluent on a salary of ten dollars a week. Then he went to the war, and after that experience came to New York, where he worked on the World for a while.

In the Autumn of 1865 Mr. Goodale found himself in Detroit. Here he began that general newspaper work that develops aptitude in the man who loves it. He took all kinds of assignments, meantime keeping up his study of the literature and the activities of the stage. His industry and the habit for fixed work has prospered him in a worldly sense, as well as in the professional.

He is now one of the owners of the Free Press, and secretary of its corporation. This is one of the best newspaper properties in the West, if not in the country, and Mr. Goodale, as a result of long and faithful work, now enjoys some of the privileges that the man who is simply "employed" never knows. He is relieved of many of the wearying drudgery of the life, and is left to write his department with absolute freedom from blue pencil or dictation as to policy, the responsibility being all his, as well as the independent. Few daily newspaper critics are so free. Besides, Mr. Goodale may, if occasion requires or inclination will, address himself exclusively to newspaper work. That is to say, such other writing as he may do is voluntarily undertaken and no part of a duty that is imposed.

With the exception of Mr. Winter, Mr. Goodale is perhaps the oldest critic in continuous service on one paper in this country, if not in the English-speaking world.

LEAVITT'S MANY ENTERPRISES.

In a substantial house of purely residential aspect—at No. 129 West Fourteenth Street—live and work one of the busiest theatrical managers in America, M. B. Leavitt. Mr. Leavitt's office is in an extension on the main floor, and here, except at times when his affairs take him to the remote West, to Mexico or abroad, he personally conducts details that in the mass would appal an ordinary man of business.

When a Mince representative called on Mr. Leavitt the other day, and was ushered into this business place, he was struck by the appearance of the room. The walls were adorned with theatrical pictures, but every available space of floor spoke of activity. The click of the typewriter was incessant. Several desks were filled with papers, but there was an air of arrangement about them, thick though they were strewn, that suggested the speed paraphernalia of a war office, where at a glance the general in command may survey positions and statistics that relate to a multiplicity of points of attack and stronghold. Even on the floor, but not in disorder, were letters and statements with faces turned upward, awaiting the eye that knew where to look for them. To the uninitiated, it was a chaos of documents. To Mr. Leavitt, it was an index to his day's affairs.

In addition to his new Broadway Theatre in Denver, the new Bush Street Theatre in San Francisco, and the new Windsor Theatre in Chicago, Mr. Leavitt controls a California circuit, a Northwestern circuit, and a circuit of fifteen cities in Mexico.

"Yes," said he, "I am the only American manager who has dared to venture extensively in Mexico. For three or four years I have carefully catered to the Mexicans. It is a rather difficult field, as the people there do not accept the variety of attractions that prosper in this country. They are very fond of music, of pantomime, and of spectacle, and these I have long given them profitably.

"What are my present enterprises? Well, I have so many that I shall have to think before I begin to tell you. My chief attraction is the Spider and Fly, Fraser and Gills' spectacular pantomime burlesque, which is being presented by one company in Brooklyn this week. I have two first-class companies organized to present this. One of these is for the Eastern country, and the other is for the West and Mexico. The Western company is also in the East at present. It opened in

OUR DRAMATIC CRITICS.



GEORGE P. GOODALE.

OF THE DETROIT FREE PRESS.

Springfield, Mass., on Monday night, Sept. 12, to over \$300, a large sum for that town. From Springfield it went to Worcester. Both of these companies are organized with full numbers, and with special reference to wardrobes and scenery. Some idea of the expenditure for this attraction may be had from the fact that I have just closed a contract with the Courier Lithographing company, of Buffalo, for printing to cost over \$20,000. One company alone used \$50,000 worth last season.

"Margaret Mather is playing a season of sixteen weeks under my direction in the Northwest, appearing in The Egyptian. Haverly's Mastodon Minstrels are making a tour of eighteen weeks in the same territory under my management. Marie Hubert Frohman is also fulfilling an eighteen weeks' tour for me in the Northwest, having been playing there all Summer, and will close the week of Oct. 30 in the Windsor Theatre, Chicago. Harrison and Bell's Comedy company, too, are filling for me a tour of the Northwest, in Little Tuppitt. They have just closed an engagement of three weeks in San Francisco. The Rising Delancey Comedy company is also playing the same territory under my management, their season being for twelve weeks.

"The Brothers Prandis, with their troupe of Royal Italian Marionettes, will arrive from Cuba this week. They are under contract to me to play an engagement of twenty weeks in the chief cities of the United States and Mexico. The company consists of twenty-five artists, who manipulate over one hundred life-size figures in the spectacular ballet of Excelsior.

"I had made a contract with the Grand Spanish Opera company of Pedro Arcarez, to begin on Sept. 5 a tour of this country, but the manager has forfeited his contract. The artists, frightened by the prospect of cholera, and fearful of the results of labor disturbances, having refused to continue the engagement. I shall fill the dates I had booked for them with some of my other attractions.

"During my absence of six weeks in Europe, last Summer, I engaged the principal artists and ballet, and arranged for the scenery for my big production of Columbus during the World's Fair in Chicago. There will be over 200 people in the spectacle.

"Many enterprises? Yes. And I believe that I am the only manager in America who controls so many without partners. I attend to every detail of my business myself. You can get some idea of my Western road business, when I tell you that last year alone I spent for railroad fares in that territory from \$60,000 to \$75,000.

"I practically conduct all this business from New York—here in this room. Of course, I go to Europe regularly and take long trips in this country. Within a few days I shall start on a tour, going to Chicago, Denver, and San Francisco, and thence to Mexico, returning via El Paso.

"A great strain? I have broken down completely once, and physicians now warn me to rest. I intend after the World's Fair to retire from active direction of my business, which includes a dozen or more enterprises I have not mentioned to you. I have been actively engaged in amusements for twenty-five years. I have but one pleasure, and that is permitted to me at very long intervals. There is one spot in Switzerland, up in the restful air of the mountains, where I try to go on my trips abroad for a few days. I did not get there this year, owing to my

business engagements. There I find absolute rest, and to me it is heaven."

Mr. Leavitt sighed in memory of this place of repose, and asked the Mince man into his drawing-room. This is richly furnished, and is filled with objects of art picked up by Mr. Leavitt during his travels abroad.

MR. ROBERTS' METHOD.

The business of staging plays has been developed very successfully by R. A. Roberts. He started it as an experiment a year or so ago, and now it is an institution. Mr. Roberts' strong point as an actor was his versatility. He played a little of everything and seemed to be equally at home in all lines of business.

When he began to take contracts to produce plays Mr. Roberts' versatility appeared to advantage in directing rehearsals. He was able to play every part in a piece, which of course enabled him to show the actors just what he wanted them to do. His method was to memorize the play from beginning to end; to invent business, arrange positions, etc., with the aid of an arrangement somewhat similar to a chessboard, so that when rehearsals began he had the whole work at his fingers' ends.

Mr. Roberts never bothered the actors—never got angry nor used bad language. The consequence was that those under him did their utmost to second his efforts.

The excellence of Mr. Roberts' method was shown in the productions of Men and Women and Mr. Wilkinson's Widows. Mr. Gillette, the adapter of the latter piece, did not see a rehearsal of it and did not issue instructions. The inventing of the business and the direction were left solely in Mr. Roberts' hands. The result reflected the utmost credit upon his ability.

Mr. Roberts' success has made him a much-sought person. He has had his hands full of work for a year, and his services are engaged for the major part of this Fall and the coming Winter. He is to direct rehearsals of Minnie Seligman and her company in My Official Wife, and he will put on Gillette's spectacular play, Ninety Days from Date.

ABBEY'S NEW THEATRE.

It is said that the new theatre to be built for Henry E. Abbey on the corner of Broadway and Thirty-eighth Street will be opened in the Fall of 1893. It will be called Abbey's Theatre.

The building will be in the Renaissance style, but very plain in exterior. It will be six stories high, with a front of 99 feet on Broadway and a depth of 124 feet on Thirty-eighth Street. The Broadway facade will be constructed of white Indiana stone, which will also be used for half of the Thirty-eighth Street front, the other half being of French gray pre-cast brick trimmed with white stone.

A part of the basement, the ground and the second floors will be devoted to theatre uses. Seventy offices will occupy the other floors. The building will be fire-proof, and will have all the new conveniences. The theatre will have two entrances—one on Broadway, 24 feet wide by 25 feet in height, leading to a lobby 12 feet deep, on each side of which will be entrances to a restaurant and a drug store. Between the lobby and the auditorium will be a foyer 24 feet deep, and from each end a marble stairway will lead to the balcony. A porte cochere, covering the pavement for a width of 24 feet, will form the Thirty-eighth Street entrance.

The auditorium will be elliptical in form, and the theatre, aside from eight proscenium boxes and four open loges, will seat 1,800. A ladies' parlor, toilet rooms, smoking and lounging rooms, a supper room reached from the balcony, and a gallery promenade back of the balcony and overlooking the stage, are in the plans. A sectional stage will be 45 feet deep and 70 wide, and there will be twenty-six dressing rooms, all light, well ventilated and comfortable. The building will cost \$600,000.

THE AMERICAN DRAMA.

Dedicated to the American Dramatists' Club.

In what direction does that vessel sail Which spreads our playwrights' pennants on the gale?

Must good blank verse recede and steal away Because the Realistic's come to stay? The Realistic which declares, unchild, "We don't talk blank verse now, and never did!" Must melodrama hide his face in shame, Because some chap, with Scandinavian name Insists that play means psychologic ill, Which Dr. Itsen comes to cure or kill? Shall Hamlet never move the town inflame Because Margaret Fleming's righteous claim? Must the Society-Drama droop and blush Because the South, with sweet romantic hush, Has spread her perfume over all the stage, Till rapt tranquility becomes the rage? Not so! There's room for all; let all unite To make our native drama strong and bright. Let some to history turn with eager zest, Till a very compass-point presents her crest. Our energy is not more sure to lag Because the eagle screams above the flag; And hate and wrong, roused, like the wounded boar, Tears at the heart in plays like Shenandoah.

A ranchman's not essentially a Vandal: Let him think out some Gotham School for Scandal, And, lest he deem the elegance too much, Throw in a pinch of Pennsylvania Dutch. Plain people, welcome! Though your eyes are stammer, You're good at heart, however bad at grammar; No one with Boston pork and beans finds fault; He only stops—to taste the Attic salt!

Let us be brethren in this righteous cause, Ligeance to Theopis, subject to his laws. An amiable strabismus is the prize Of those who carry "casts" within their eyes. Then let's to work, agreed and not afraid, Nor put it off—like dying—to the last.

A. E. LANCASTER.

SOME EXCLUSIVE NEWS.

[From Our Irregular Correspondent.]

BIG BLUFF.—Hill's Hall (Cool Windyman, manager): Crumbs and Crusts co. 12, all week. Opened Monday in The Last Leaf, closed Saturday in Half a Loaf.

LES CASCLES.—(Will Doolittle, manager): Christmas Dec. 25. Coming: New Year's Jan. 1.

ED. PAID UP.—(Fuller and Fuller, managers): Houses packed; business fair. Next attraction: The Stayaway. Your correspondent wishes to acknowledge courtesies in form of compliments on his personal appearance from Manager Goggles, of See Saw co.

SPRINGINGTON.—(Jack Pota, manager): Penny Ante; very few in. Pair of Jacks; opened to the limit. Pat Hand, mesmerist, "full houses."

SIDE TRACK.—(R. Rail, manager): T. I. Walker has leased the house for five years, with privilege of one.

WINDFIELD.—(Cy Cione, manager): Home talent with local amateurs as professionals sang Out of Key three nights. Miss Harmony was prominent. The band, "Drifting," by Miss Snow, and "The Merry Biz is Blizzing," by Harry Pace, were exhaustingly excruciating.

SAN AN MUD.—(Will R. Clay, manager): Wanted the Earth.

LITTLETOWN.—(U. R. Small, manager): In Rock; small but remunerative audience.

SUBURBAN.—(Scriat and Place, managers): Fools and Women's co. played Dark Horse, Sure Thing, Long Odds, Touch, Come Again, and Can't Hear You week of 3. Fools and Money separated and co. busted. Co. included Little Toot, A Sinch, Miss Salery, and Ray Kick. Fool returned home and Money joined Mr. Bookmaker's attractions.

MICKLE.—(M. T. House, manager): I am requested by manager to ask meeting at S. R. O. Address me as before care of my guardian.

PARAVILLE.—(Easy Street Theatre (Ad. Lib. manager): D-d Heads filled the house.

SESTVILLE.—(Dear Hall (Hem Cheaper, manager): Owen Price did not open.

PROTECTION.—(Lemon Hall (H. Tariff, manager): Black Sheep snored The Long Strike. (Cobb. Ed. When?)

SPRINGRIGHT.—(SUMMER'S GRAND (Winters A Frost, manager): Absconder Srip, manager of the Rip he Tore or Rip and Tare co., left troupe stranded here. Co. hold legal rights to A Scrap of Paper.

ATLANTIC ATTIC.—(Beach Hall (C. Sands, manager): Amateurs in Among the Breakers helped out by professionals. The Bath House is popular with show folks.

JIM CROW.—(BIRD'S HALL (Hi Flyer, manager): Suerff Robin has gone with A. Lee Document.

WEB CORNERS.—(SPINNER'S HALL (A. Spider, manager): Bugs and Flies co. In the Web—indefinite.

BLACKVILLE.—(WHITE'S OPERA HOUSE (P. Green, manager): The high wind was a hard blow to Bluebird.

GARDEN CITY.—(BEAN'S HALL (R. T. Choke, manager): Berrie's quart-et managed to turn up Thursday. Corn sang by ear. Cobb was husky. Letus Beat is a head of Cabbage, coming soon.

PANVILLE.—(PARSES' OPERA CRIB (Kernel Outs, manager): Chip Monk and Wood Chuck are here for the Summer.

FRESHVILLE.—(NEW'S HALL (Justin Town, manager): Combination expected to open Opera House has lost. Manager looking for A Bunch of Keys.

ERA KENDALL.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulators and newspapers excluded from this list.

Amory, Jack	Eagle, Oscar	Percy, Robert V.
Amot, Josephine	Fitzpatrick, J. H.	Putnam, Kate
Archer, Herbert	Fleming, Clarence	Perry, Florence
Arnold, Chas. W.	Fleming, George	Phympton, E.
Adams, E. R.	Gale, Minna K.	Pitt, Mrs. W. D.
Alchman, Chas. J.	Gaylor, W. H.	Rice, Edward E.
Bosch, Kate	Gardner, C. R.	Rhoda, Miss
Brandt, Edith	Gayer, Lulu	Reno and Ford
Burlingame, W.	Hasson, E. J.	Schroder, Wm.
Barry and Fay	Hecht, Wm. A.	Shackford, Chas.
Barrington, Ethel	Hart, Gussie	Sullivan, John T.
Baughman, C. E.	Holles, John	Salvini, Alessandro
Bladen, H. Herman	Harrington, Helen	Seaton, E.
B	Holmes, Raymond	Sutton, Chas. W.
Bradley, Leonora	Hill, C. Barton	Stevens, J. G.
Bush, Kate	Byrson, C.	Sheraga Co.
Belgrave, Adele	Jeffries, Maud	Sweeney, C. H.
Beach, Wm. C.	James, Louis	Taffery, Annie Ward
Burgess, Neil	Jefferson, Joseph	Tennison, J. K.
Bernstein, Ed.	Keamey, Al.	Thomas, Camille
Byrant, W. T.	Keros, Thomas W.	Thomas, Hilda
Coglin, Rose	Kingsley, F. A.	Tiffany, Annie Ward
Canning, Alice	Klein, Lulu	Tressler, Myrtle
Clarke, Mrs. Adah	Lander, Frank	Upton, Edward
Cawthon, H. F.	Linn, Henri	Wagner, W. J.
Calders, Louise	Lewis, Lillian	Wall, James W.
Cushman, Adelaide	Mortimer, Estelle	Wilson, Francis
Crook, W. H. A.	Morton, Lawrence	Washburn, I. W.
Croghan, Maria	"manager"	Watt, Wm. J.
Cowan, Julia M.	M. Lean, E. D.	Watts, Wm. O.
Clarke, Fred	M. Mahon, W.	Zarno, Joe H.
Deaux, Elise	McBourne, E. J.	
DeKon, Lizzie	McDermis, Madam	
DeLong, Wm. D.	Moore, F. B.	
Dehon, F.	Murphy, J. E.	
Dezous, Billie	Mills, L. E.	
Edwards, Emilie	Tell, A. C.	
	Tracy, Martin	

OUT OF TOWN THEATRES.

Aberdeen, Miss.
TEMPLE OPERA HOUSE.
 Opens season Sept. 25, under new management composed of a syndicate of prominent businessmen. Population, 5,000. Seating capacity, 800. Situated on three railroads, affording perfect connections with Memphis, Mobile, Birmingham, etc., and is without doubt the best show town in the State. We solicit first-class bookings. Write for dates, terms, etc. Address: **HENRY STAMMER, Secretary, Temple Opera House Co.**

Bath, Maine.
ALANERA OPERA HOUSE.
 Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 40 ft. wide; 20 ft. deep, with a 27 ft. opening; 14 ft. flats and wings. First-class combinations shared. Address: **H. H. DONNELLY, Manager.**

Clinton, Ill.
THE FAIR OPERA HOUSE.
 Just completed. Seating capacity, 750. Parquet, Dress and Family Circle all fitted up with Andrews' opera chairs. Stage fitted for first-class attractions. Electric light, steam heat, and good show town. Only first-class attractions booked for 1924-25. The Fair Opera House.
ARTHURS & CO., Owners and Mgrs.

Columbus, Kans.
COLUMBUS OPERA HOUSE.
 Only house in the county east of Cherokee Co. Large mining camps and powder works within a few miles of city. For open time, terms, etc., Address: **E. B. CURRAN, Manager, Columbus, Kans.**

Dennison, Ohio.
KIPP'S OPERA HOUSE.
 Close to depot of Pennsylvania Lines and Cleveland, Lorain and Wheeling Railroads. Electric lights throughout. Large stage, fully equipped with scenery, etc. House seats 800. Population to draw from nearly 10,000. Only house in the city. Now booking season 1924-25. Only first-class attractions solicited. Address: **SAM KIPP, Prop. and Mgr.**

East Stroudsburg, Pa.
ACADEMY OF MUSIC.
 350 yards from D. & E. Depot. Largest and best equipped house in the country; 7,000 population in circuit to draw from, including Stroudsburg of 4,000; one mile distance from depot; two large dressing rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1924-25. Address: **J. H. SHOTWELL, Manager.**

Fayetteville, Ark.
WOOD'S NEW OPERA HOUSE.
 Ground floor, electric lights, folding opera chairs. Stage, 50 ft. x 30 ft. Seats 650. Has direct railroad communication with Springfield, Mo., Joplin, Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark. Fayetteville is the seat of the Arkansas Industrial University, with 100 students. Address: **Dr. CHARLES RICHARDSON, Mgr.**

Gouverneur, N. Y.
UNION HALL OPERA HOUSE.
 Newly refitted; thirteen sets new scenery; five dressing rooms. Seating capacity, about 700. Electric lights; draws from 6,000 population; location, half way between Watertown and Ogdensburg. Now booking for 1924-25. WANTED—Good attractions only. Address: **W. F. SUGGS.**

Gainesville, Texas.
GALLIA OPERA HOUSE.
 Now booking for 1924-25. Plenty of open time for good attractions. Have no agents. Belong to no circuit. Make my own contracts. If you are coming to Texas, you cannot afford to miss Gainesville. Population, 10,000. The gate city to Texas. Perfect railroad connections. House on ground floor. Address: **PAUL GALLIA, Manager.**

Lectonia, Ohio.
LEETONIA OPERA HOUSE.
 We are on two railroads, 3,500 people to draw from. Good house, well lighted and heated. A good show town. Write for open time. Address: **W. HARRY SCHMICK, Manager.**

Lockport, N. Y.
FOSTER'S CIRCUIT.
 BRIDGE OPERA HOUSE, Lockport, N. Y. NEW GRANITE OPERA HOUSE, Albion. ORPHEUS PARK THEATRE, Niagara Falls. One good attraction per week pays to better business than in the large cities. Summer attractions wanted at Niagara Falls. Address: **H. A. FOSTER, Rochester, N. Y.**

Middletown, Conn.
MCDONOUGH OPERA HOUSE.
 UNDER SAME ROOF AS MCDONOUGH HOTEL. Fully stocked with scenery, and house now being thoroughly renovated and redecorated. Seating capacity, 750. RENT REDUCED TO \$1,000. Address: **A. M. COLEGROVE.**

Menominee, Mich.
TURNER OPERA HOUSE.
 Population, 12,000. Fine ground floor. Commodious stage, with all modern conveniences. Inclined floor with new opera chairs. Capacity, 1,000. Time all filled for season 1924. Now booking for season 1924-25. The reputation of this house as a winner is well established. Address: **FRANKLIN H. BROWN, Lessee and Manager.**

Mt. Carmel, Pa.
BURNSIDE POST OPERA HOUSE.
 New brick building. Auditorium on ground floor. Seats 400. Population to draw from, 12,000. Stage 30 feet wide, 21 feet deep, 10 feet high. Seven dressing rooms. Steam for heating. Electricity for lighting. Now booking for 1924-25. Address: **JOE COULD, Manager.**

Mount Morris, N. Y.
SPYMOOR OPERA HOUSE.
 None but first-class attractions booked at this house. Well stocked with scenery. 25' stage band. Population of town, 4,000. Seating capacity, 500. New operachairs; size of stage 21x30. Large dressing rooms. Electric lights throughout. Main line D. & W. N. Y. & P. & R. R. and Rochester division Erie R.R. Special rates with hotels. Bill board facilities best in the country. Space in both newspapers. Address: **NORMAN A. SEYMOUR, Prop'r.**

Montgomery, Ala.
OPERA HOUSE.
 211 and 213 Bibb Street, Cor. Monroe & Perry St. Theatre, Troy, Ala. OPERA HOUSE, Etowah, Ala. For dates, terms, etc., address: **G. F. McDONALD, Montgomery, Ala.**

Owensboro, Ky.
NEW TEMPLE THEATRE.
 "WHERE ARE WE AT?" The best one or two night stand in Kentucky. Why? Because there has been no theatre in the city for a year. Can I get a date? Doubtful, unless you address at once. Population, 15,000. Seating, 1,500. Address: **A. G. SWEENEY, Manager.**

Petrolia, Ont.
VICTORIA OPERA HALL.
 Plays first-class attractions only. Population to draw from, 6,000. Seating capacity, 750. Good stage and scenery. Four dressing-rooms. Correspondence solicited. Now booking for season 1924-25. Address: **W. E. REYNOLDS, Manager.**

Portage la Prairie, Man.
PRATT OPERA HOUSE.
 Just completed. Everything new and first-class. Dressing-rooms on stage floor. Seating capacity, 650. Population, 4,000. Electric light. Address: **R. H. M. PRATT, Proprietor.**

Port Jervis, N. Y.
THEATRE NORMANDIE.
 The only fully equipped and first-class house in this city. Newly refitted and modern in every respect; seating capacity, 900. Dressing rooms on stage floor. Electric light, gas and steam heat. 12-00 to draw from. Best terms offered. Now booking season 1924-25. Address: **Theatre Normandie, Port Jervis, N. Y.**

Pottstown, Pa.
GRAND OPERA HOUSE.
 To Theatrical Managers: The new house will be ready to open Oct. 15, 1924. A first class attraction is wanted for the opening. A popular Comic Opera Company preferred. Address: **C. F. STROHL, Manager.**

Shamokin, Pa.
G. A. R. OPERA HOUSE.
 The house is first-class in every particular seating 1,400 with standing room for 500 more. There is a population of 25,000 to draw from. Booking for season of 1924-25. For open time apply to: **JOHN F. OSLER, Manager.**

Seneca, Kansas.
GRAND OPERA HOUSE.
 Good one-night stands for first-class attractions. Second-class not wanted. On direct line from Kansas City and St. Joseph, Mo., to Beatrice, Lincoln and Omaha, Neb. A few more attractions wanted for this season. Address: **JAMES H. GLEASON, Manager.**

Tyrone, Pa.
ACADEMY OF MUSIC.
 New building. Opened Feb. 1, 1924. Seating capacity, 1,000. Stage, 35 ft. deep, 6 ft. wide. Grid-iron, 11 ft. between the rails, 40 ft. adjustable grooves, 15 to 20 ft. Proscenium opening, 25 ft. high, 11 ft. wide. On main line Pennsylvania R.R. Fully stocked with new scenery. Address: **MILTON S. FALCK, Manager.**

Uhrichsville, Ohio.
CITY OPERA HOUSE.
 Midway between West Uhrichsville and East Denison. Recently remodeled and stage refitted with new and elegant scenery from Sossman and Landis' studio, Chicago. Seats 600; electric light; dressing rooms on stage floor; only house in the city. 8,000 population to draw from. Now booking for season 1924-25. Address: **CITY OPERA HOUSE, Uhrichsville, O.**

Vinton, Iowa.
WATSON'S PARLOR OPERA HOUSE.
 NOW BOOKING FOR SEASON 1924-25. The handomest and best appointed theatre in Central Iowa. Built, 1877; remodelled, 1881. Do not confound this with the so-called new house opened 1889. This is the old house and playing all the first-class attractions. BE EXPLICIT in addressing all applications for time and terms to: **C. WATSON, Manager, Watson's Parlor Opera House.**

Winchester, Ky.
WINCHESTER OPERA HOUSE.
 New, attractive, and modern in architecture, seating 1,000. Population, 6,000. A growing place with six railroad outlets. Playing only one attraction per week. None but good attractions wanted. Now booking for season 1924-25. Address: **WILLIAM MILLER, Manager.**

ABBOTT & TEAL
 OFFICES
 Proprietors of
 ROOM 21, 193 BROADWAY.
W. W. TILLOTSON, General Manager.

TOILET ARTICLES.

C. D. HESS
GREASE PAINT
 and
Stage Make-up
 For sale at
LAWRENCE & MATTOCK, 144 Broadway, N. Y.
F. WUERSTEN, 61 Bowery, N. Y.
L. KEASER, 40 Sixth Avenue, N. Y.
 Send your address for printed list of all who sell our Stage goods throughout the United States.
Verified That Manufacturing Company, ROCHESTER, N. Y.

De Lamertine's Face Enamel
 For Make up and the Toilet.
 Will never shin and perspire to all druggists, and a trial size sent to any address. Druggists, 77 1st Avenue, New York.
P. S. De Lamertine's "Make-up Powder," half-pound cans, 15c. per can. De Lamertine's Cold Cream, manufactured from almond oil, 75c. per pound, half-pound cans, 40c.

DE LAMERTINE'S FACE ENAMEL
 For Make up and the Toilet.
 Will never shin and perspire to all druggists, and a trial size sent to any address. Druggists, 77 1st Avenue, New York.
P. S. De Lamertine's "Make-up Powder," half-pound cans, 15c. per can. De Lamertine's Cold Cream, manufactured from almond oil, 75c. per pound, half-pound cans, 40c.

HAIR GROWER
 is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetative and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price, 50 cents per package, or three for \$1. Sent by mail prepaid. **BAILEY SUPPLY CO., COOPERSTOWN, N. Y.**

NEURAL.
 NEURAL TABLETS regulate the stomach, liver and bowels, purify the blood, are safe and of tested. The best general family medicine known for Biliousness, Constipation, Dyspepsia, Flatulence, Headache, Heartburn, Loss of Appetite, Mental Depression, Painful Digestion, Pimples, Sallow Complexion, Tired Feeling, and every symptom or disease resulting from impure blood, or a failure by the stomach, liver or intestines to perform their proper functions. Persons given to over-eating are benefited by taking 2 or 3 tablets after each meal. Price by mail 12 boxes for \$1.00. Address: **THE HIFANS CHEMICAL CO., 109 S. Clark St., Chicago, Ill.**

FOR LADIES
 who are troubled with the painful and debilitating weakness peculiar to their sex.
IT NEVER FAILS to produce immediate relief. Sent prepaid, for \$1.00. Address: **HEMPHILL & CO., 109 S. Clark St., Chicago, Ill.**

TRANSPORTATION.
 Solid trains between New York and Chicago via
 Chautauqua or Niagara Falls. The favorite theatrical line between New York and Binghamton, Elmira
 Rochester, Buffalo, Toronto, Detroit, Cleveland,
 Cincinnati, Chicago, St. Louis, and all points West.
D. I. ROBERTS, Gen. Pass. Agent, New York.
JAMES BUCKLEY, Gen. Eastern Pass. Agent, 40 Broadway, N. Y.

Atlantic Transport Line.
 NEW YORK—LONDON.
 "MOHAVE" Wednesday, Sept. 25
 "MISSISSIPPI" Saturday, Oct. 5
 "MANATOA" Saturday, Oct. 12
 These fine steamers have been specially constructed for the London trade by Messrs. Harland and Wolff of Belfast. They are fitted with electric light throughout, and have splendid accommodations for a limited number of first-class passengers. SALOON and STATEROOMS AMFISHIPS. Steamers marked * carry a doctor and stewardess. For freight, passage, and other information apply to the **NEW YORK SHIPPING CO., General Agents.**
 Produce Exchange Building, 4 Broadway, New York.

MINIATURES.

JOSEPH F. COMBERT
 PROPRIETOR.
Coach Lamps
 Carriage, Bicycle, Express Wagon, Van, Tallyho, Horse Cart, Hearse, Etc. Lamps Made and Repaired.
 Second-hand Lamps for sale Gold, Silver, Nickel and Brass Plating, and Glass Re-figuring done.
ALL WANTS OF THE TRADE SUPPLIED.
1557 B'dway, New York
 W. McCarty Little, Pres. J. H. Jones, Sec. & Treas.
UNION Transfer and Storage Co.
 TELEPHONE CALL, 18th Street, 159.
 121 to 125 E. 22d Street.
 Baggage Express, Storage, Packing, Furniture Moving. Please get our Estimate.
 BRANCH OFFICE:
467 Fourth Ave., New York,
 Near Thirty-second Street.

Goodfriend Press Bureau.
 Press Work of All Kinds.
 ADVANCE PRESS WORK FOR THE SEASON PREPARED FOR AGENTS.
S. GOODFRIEND, 1127 Broadway.

Andrews-Demarest Seating Company
 Manufacturers of Seating for Opera Houses, Churches, Lodge Rooms, Etc.
 108 EAST 16th STREET
 (2 doors East Union Square), NEW YORK.
Dramatic Mirror Binder
 A handsome binder, gold lettered, holding 50 numbers of THE MIRROR. Subscribers will find it the handiest, neatest, best method to preserve their copies.
75 cents. By mail 95 cents.
THE DRAMATIC MIRROR,
 143 Broadway, New York.

DOBLIN TAILOR
 854 Broadway.
 FALL STYLES NOW READY.
 Rules for self-measurement sent on application.
PUBLICATIONS.
REVUE D'ART DRAMATIQUE.
L. DE VEYRAN, EDITOR.
 A new magazine devoted to the interests of dramatic art, and the leading theatrical publication in Paris.
 PUBLISHED BI-MONTHLY.
 Subscription: 1 year, \$5.00; 6 months, \$3.00; single copies, 50 cents.
 Subscriptions and advertisements received by THE REVUE'S American agent.
THE DRAMATIC MIRROR,
 143 Broadway, New York.

GIBB'S NEW Route and Reference Book
 OF THE UNITED STATES AND CANADA.
 With Over 50 Route Maps.
 Especially adapted for the use of Theatrical Managers, Ad- vance Agents, Commercial Travelers, Merchants and others. Containing the names and population of the principal towns, with most direct routes for reaching same, where connections can be made, distances between towns and towns, railroad fares, hotels (with rates), etc. Also, alphabetical tables, containing the leading industries, and the number of firms engaged in same in each town.
 Handsomely bound in flexible leather cover, PRICE FIVE DOLLARS. Unless may be sent to the **NEW YORK DRAMATIC MIRROR,**
 143 Broadway, New York.

The Giddy Gusher Papers
 By MARY H. FISKE.
 "She wrote lines that leaped with laughter, and words that were wet with tears."—ROBERT G. INGERSOLL.
 Red cloth binding, gilt lettered, octavo, 235 pp.
 By mail, post paid, 85 cents.
THE DRAMATIC MIRROR,
 143 Broadway, New York.

36th St., 124 and 126 West—First-class rooms and board, only half a block from Broadway. Rooms en suite or single, and very handsome furnishing; some with a private bath. Terms \$4 to \$10 per week.
Mrs. E. P. FOX.

IN OTHER CITIES.

PHILADELPHIA.

Charles Hanford came to Philadelphia to make his stellar bow and secure a verdict on his presentation of Shakespearean plays. We have seen his Mars Antony before, but his stellar aspirations appear to have inspired him with new fire and genius, making his present characterization of the role one of the best performances we have seen of the part. Although the opportunities of the character are many, few stars would select it as the leading part; but Mr. Hanford's performance makes the character more prominent, while Brutus and Cassius sink into the background. The representation throughout is an ambitious one, the scenery and costumes of the late Booth-Barry co. being used, and have been universally praised by the Philadelphia press. Only Julius Caesar was played during the week. The attendance was discouragingly small, the clientele of the Walnut not appearing to like the attraction. Robert Graham is Larry the Lord 10-24.

Manager George Holland can happily congratulate himself on the auspicious opening of his Grand Avenue Theatre. Few houses in this city have started with better prospects. This is Mr. Holland's second year in the managerial chair, but during that time he has converted a "lonely" house into a profitable theatre with a steady clientele. This is the result of liberal management, a clear head, and a desire to cater to the wants of the amusing-loving public. Last season his stock co. was changed from time to time, and the opening of the present season finds a stock company co. that no city need be ashamed of. It is only a question of a short time, if Mr. Holland continues his progressive policy, when his co. will compare favorably with the best in the country. Delightful performances of Turned Up and Nan the Good-for-Nothing were witnessed last week by large and well pleased audiences. Frank Brown, a very fine, handsome man, and a very good actor, played the leading parts. Another of E. J. Sear's plays will be tried next week. The title is Sear's Fairy.

If doubt as to the nature of his reception by a Philadelphia audience has kept E. J. Sear from the city for four years, he will be, at least, an annual visitor in the future. Few have comedies arouse an audience to such a pitch of enthusiasm as a pair of kids, and although the scenery has been done on the road for seven years, its age is never apparent. Many points in it are positively new, songs and dances are generously borrowed from operatic successes, and the fun is always fast. The audiences were enthusiastic, recalls frequent, and large houses at the Empire approved both play and players as clever. Eagle's Nest 10-25.

Recently, Charles Dickson's engagement at the Broad has been a failure. Artistically, a brilliant success, that will reap a rich reward on his next visit. The season is early as yet, and business is at a low standard most everywhere. The performances of A Man About Town and Inco were unreservedly praised by everyone attending them, and the engagement has at least secured a good name for Mr. Dickson. Details of producing at an early date his new comedies, Young Mr. Deering and A Pearly Million. Tar and Tarter 10-25.

The Lippitons are in their last week at the Opera House. Although their new burlesque, Candy, was liked generally, the engagement was the least successful the clever little folk have ever played in the Grand City. A return later in the season will, doubtless, attest the fact that Philadelphia is in no way less enthusiastic for a stock company than it is for a touring company.

Despite the many troubles that Thomas G. Seabrook is alleged to have encountered since he came to this city, the attendance at the Chestnut has been good. The faults of the music are easily counteracted by the costumes and scenery, and the incessant fun emanating from the stage. The chorus is excellent, pretty, and melodious. The tale of Champagne is diverting, to say the least, and appears to have pleased our theatregoers.

But four weeks remain of the summer season of grand opera at the Grand Opera House. The repertoire of the co. is so extensive as to prevent a listing of all the operas before the season closes, but the management has the greatest number of requests will only be heard.

The eleventh annual tour of Bartley Campbell's successful Russian melodrama, Siberia, includes this city as one of its stops. Its popularity never appears to die, and its present engagement at the National attracts an enthusiastic following as characteristic of its past days. The co. and music are up to the usual standard. The White Slave 10-25.

The People's offer N. S. Wood's Out in the Street. Some of the scenery and mechanical effects are not surpassed in more pretentious productions. N. S. Wood and a strong supporting co. interpreted the play to a large clientele. Uncle Tom's Cabin 10-25.

Weber and Field's co. of vaudeville brilliant successes recalled to many the best days of the Central, Grand Bath, Marion and Post and the stars of the co. deserve praise. French Folly co. 10-25.

The well known farce, His Nibs the Baron, has been on the road for some time, but until the present week had never been witnessed in Philadelphia. It is the current attraction at the Standard, with Harry Rogers in the title role. Go-Go-Go 10-25.

C. W. Williams' big variety co. played to good houses at the Lyceum all week. Lester and Williams' Burlesque co. 10-25.

The London Gaiety Girls aroused lethargic Kensingtonians at the Kensington. John W. Ramsey in Across the Atlantic 10-25.

Fighting Fortune is the current attraction at Forgan's. As the name suggests, the play is sensational. Business fair.

The Bijou attracted its usual crowd last week. The patrons of this house can be truthfully called "never failing."

John L. Carver and his excellent co. of black-face artists are "in the vein" to star. That fact they demonstrate nightly.

Manager Kelly issued a temporary injunction, restraining champion James J. Corbett from appearing at the Academy as on the plea that he had contracted previously for an exclusive exhibition at the National. Eagerly William A. Brady met Manager Kelly, however, and amicably adjourned the matter. Corbett will appear in his new play at the National 10-25.

Bennie Clayton, the young Philadelphia dancer, will go on with Charles H. Vale's Devil's Auction this season.

Harry Lacy will produce at an early date with his present co. Walter Brown's farce, The Next Day.

Daniel Frohman's Lyceum co. will open a week's engagement at the Broad Oct. 5, playing Lady Beaudish, Spineless, The Charity Ball, and The Wife.

Digby Bell will open a month's engagement in January at the Opera House Oct. 5.

Daly's co. will play a week's engagement at the Opera House each of 21 in Dollars and Sense and Taming of the Shrew.

The Park will open 21 with the two specialties, From Chalk to Ban, and A Trip to the Moon.

Check, Bamboo, The Shanghai, Chain Lightning, and all but one or two of Fred Warde's plays have been secured by Manager Holland for the Grand Avenue. JOHN N. CAVANAUGH.

BOSTON.

Foremost among the theatrical novelties of the week in Boston is the reappearance, after three years' absence, of Mrs. James Brown Potter and Kyrle Bellows at the Globe, where they begin their American tour under the management of John Stetson. It had been intended to open the season with Candide, but the rehearsals of Thérèse Raquin progressed so favorably that it was finally decided to commence the season with the dramatization of Zola's powerful novel. A few performances of Candide will be given during the first week. Mrs. Potter is to stay at the Globe for three weeks, during which time several pieces are to be produced.

At the Grand Opera House there will be a revival of The Knights of London. Samuel Brooker, the scenic artist at this house, has been engaged on the scenery for the production for several weeks, and many handsome sets have been provided. Archie Comper plays 21th Green, Horace Vinton Clifford Armitage, and Kismet Meron, by permission of

the Lyceum. New York, to appear as Bess. Others in the cast are Robert A. Fischer, Lewis Mitchell, John F. Ryan, Clarence Herritage, and Lillian Fletcher. Reading the specialty bill are Nada Reval and Mollie Thompson. The Spider and Fly 26.

Daly's stock co. will open a preliminary tour of the country at the 21st Street this week, and for the first time the several seasons will appear without John Drew in the leading parts. Dollars and Sense will open the week while The Taming of the Shrew will bring the engagement to a conclusion. James T. Powers in A Mad Hargain 26-1.

James O'Neill will open in his new romantic play, Fontenelle, at the Bowdoin Square 29. The Power of the Press did a tremendously large business at this house 22-23. The Voodoo 26-2, to be followed by A Noting Match.

A Trip to Chinatown can hardly be termed a novelty, for it was given here with success prior to its New York production. However, the organization now playing at the Tremont is made up of actors who have not been seen here in the piece. There was hardly a vacant seat to be seen at this house during the entire engagement of the Mania-Mason Comedy co. 22-27.

Agatha still continues to prove a delight to all the visitors at the Museum. "A charming play charmingly acted" is the unanimous verdict, and everybody goes away pleased with the artistic work of the organization which Manager Field has provided for his house. Better work than that of Misses Burruss, Hampton and Glenn, and Messrs. Edison, Wilson and Mansel is seldom seen in Boston. Assistant Manager Emery, of the Museum, is now away on his vacation.

The New Wing still holds the stage at the C-Don and the two are paged nightly by "George Slab," while large audiences laughed until their sides ached at the drolleries of Alf C. Whelan. The middle of the engagement has been reached and the organization will remain here until 24. Settled out of Court is to be given at this house 26 for a run.

Dezman Thompson is now in the third week of his long engagement in The Old Homestead at the Boston. The play is to hold the stage at that house until Oct. 2, when Joseph Jefferson will present Rip Van Winkle for a week. The annual production at this house is to be the spectacular burlesque, The Babes in the Woods which will be given Nov. 7.

May Howard, and the burlesque co. bearing her name, are the attractions of the week at the Howard Athenaeum.

Silly Lester's Big Show was the bill for the opening of the new season at the Grand Opera House. Decker Brothers' Model Modern Minstrels are at the Palace. The first Sunday concert at this house is to be given as

Mayblossom, given by May Prindle and Jay Hunt, is the bill at the Grand Museum. A concert was given at this house 24, for the benefit of M. F. Smith.

An elaborate revival of Goodman Bird is soon to be given at the Grand Opera House. Manager Proctor has called to Paris an offer to Viola Allen to appear as Nance and Jess. If she accepts, Frederic de Belleville will be seen in the principal male part.

Workers are busy night and day laying the foundations for B. F. Keith's new house, which are being put down in an unusually careful manner. Manager McKicker, of Chicago, was a visitor to Boston last week.

James J. Corbett was the recipient of a tremendous ovation at the Grand Opera House 21, when he appeared in connection with the regular bill at that theatre. He is to come to that house for an engagement in December. JAY B. HAYDON.

NEW ORLEANS.

The attraction at the Grand Opera House is Sadie Scanlan in a new Irish play called Nora Macree. A Breezy Time 10-25.

The St. Charles Theatre will open at with Barney Ferguson in McCarthy's Mishaps. Under the clever management of Walter Charles E. Rice.

The Academy of Music will open with The Colonel 25.

The concert season at West-End, which has been the source of so much pleasure during the Summer months, closed 21.

Professor George A. Paoletti, who has been conducting the West-End Band, was presented with a silver set by Manager Sippert.

Armand Scarin, the cornetist, who will go to New York this winter, was presented with a gold-plated cornet upon the close of his engagement here.

Queen Fernie, formerly with Lillian Olcott, Rhia, Ivy Leaf, Farrie, Weil, and now manager for Sadie Scanlan is here.

Joseph Kenney, ahead of McCarthy's Mishaps, is in the city.

Manager E. J. Nugent, of A Breezy Time, has arrived.

Manager Henry Greenwell, of the Grand Opera House, has gone to Texas, and will be in New York about 25.

Mrs. L. Bidwell, manager of the Academy of Music and St. Charles Theatre, is in the city, preparatory to the opening of her theatre.

LAMAR C. QUINTERO.

SAN FRANCISCO.

Lillian Russell opened her annual season in this city at the Baldwin Theatre. The prize fighters at New Orleans, who were putting the candidates for the presidency, the cholera, the strike and all else into the shade, were not able to affect the fair Lillian's popularity, and from the moment she first set foot on the Baldwin stage the city has been in a whirlpool of excitement. Of course, everyone is going to see her. The houses have been crowded nightly, and Manager Bouvier smiled as he brushed off the S. K. O. sign and put it in a place where it could be reached at a moment's notice.

The Lillian Russell co. of this season comprises besides the prima donna, Laura Clement, Ada Dore, Florence Pranton, C. Hayden Coffin, John E. Dudley, W. T. Carleton, Charles Dugan, Louis Harrison, James E. P. Lee, and a host of others in the minor roles. There are twenty-five in all, eighty-five were brought from the East by Manager T. Henry French and the remainder were engaged in this city. The opening piece was La Cigale. It proved a capable operetta to show the abilities of the co., and was made brilliant by a lot of elaborate scenery, really beautiful and artistic, and a ballet which was lovely and new.

When Russell's success was apparent from the start. Her voice is pure and sweet, and she sang with the greatest ease. Her acting was natural, and she certainly tried to do all that her part called for in an artistic manner. The great hit of the opera was made by C. Hayden Coffin. He has a magnificent voice and a splendid method, and all through his singing, every word he utters is heard plainly and distinctly. His acting was graceful, but wholly dramatic, and in keeping with his beautiful, quiet and dignified. Before the co. leaves the city, Mr. Coffin will be the most popular actor in the troupe, and he is certain to repeat the success he made in England on this side of the water. Carleton had a small part which he carried out in a meritorious way, and his ballet to the donkey in the second act was amusing.

Charles Dugan is making a big hit as the Duke of Fapshberg. Louis Harrison is as funny as ever in his comedy work. The ballet is an interesting feature, and is neatly performed. The entire opera goes without a hitch, much to the credit of Richard Barker. The co. is busy rehearsing The Mountebanks, the new opera by Gilbert and Sullivan, for production on 21. Mr. French speaks very highly of it, and says it will be a valuable addition to the repertoire. All the principals have good parts in the new piece, which promises to create no little interest in the musical world.

The Ensign is at the California. The Junior Partner will open 21 with Henry Miller, Hugo Toland, May Irwin, Phyllis Rankin, and Emily Ransford in the cast.

The three weeks' engagement of Little Tuppitt closed at the Bush Street Theatre 21. The house will be closed for a week. On 21 Dan Sully will open in The Millionaire.

The Mountebanks, by Varney, is the bill at the Tivoli. Phil Brandon, A. Keener, Fannie Hartman, E. N. Knight, George Olin, Grace Planted, Willie Salinger, and Emma Veres are in the cast. Joe Grimmer and Florie Davies will open at

Stockwell's 21 in a new play by Clay M. Greene and Joe Grimmer, entitled The New South. Mr. Grimmer and his wife will be supported by Stockwell's co. of players. The new play is said to be a strong one. Holbrook Blinn, a young high-falootin', will make his debut in one of the most successful performances at the Baldwin 21. A lengthy programme is being prepared by the committee on entertainment, and it is expected that a large number of professionals will appear. Those who have the affair in charge are E. A. Phillips, Examiner, J. C. Donald, Reporter, W. H. Barker, Reporter, C. M. Cox, Examiner, A. G. Mackay, Chronicle, T. T. Williams, Examiner, E. F. Moran, News writer, and Alfred Bowler. It is expected that Hayden Coffin will sing "Queen of my Heart," the song which made him so successful in England on that occasion.

Carl Hertz, the magician, has arrived from Australia, and leaves in a few days for London, where he is engaged for the winter season. Mr. Hertz is a brother of Louis Hergerson, the general assistant manager of the Baldwin Theatre.

ROBERT G. MACKAY.

ST. LOUIS.

Robert Downing played a very successful engagement at the Grand Opera House 21-27, after an absence of three years, and is now appearing at The Gladiator, Julius Caesar, Virginia and Lucretia. Eugenia Blair gave him excellent support as did the others in the cast. The Dazzler 21-25.

Gloriana was presented to the patrons of the Olympic Theatre. The character parts taken by Charles C. Welles, Thomas A. Wise, Frederick Bond, and May Robson were well done. Henrietta Crossman made a hit as Gloriana. The curtain-raiser, The Major's Appointment, given here by Diner a couple of seasons ago, gave Ed Stevens a chance to do a very clever bit of character acting. Lost Paradise 21-25.

My Colleen, with Tony Farrell as the star, was given at the Hagan. Business good. Superba 21-25.

Katie Emmett, one of the brightest soubrettes on the stage, has been giving one of the latest New York successes, Killarney, at Fox's Theatre to large audiences during the week. In the play she has ample opportunities for her fine voice in sweet Irish songs. She has clever support in George Boniface and Fraser Coulter, and the stage settings, especially the scenes near Lake Killarney, are very realistic. Capt. Hertz 21-25.

The roving farce, Railroad Ticket, at Harlan's Circus, was given a splendid opportunity for good specialty work in the absurd situations and the parts are all well taken.

The Standard opened for the season with the City Club Spectacular Force Comedy co. 21. Sadie Hanson in A Kentucky Girl 10-25.

Baumgart Smith, who has been spending his time between here and Chicago looking after the scenery and other stage features of the Woodyska season, left for New York 21 to commence rehearsing. The season will open Oct. 10.

Manager J. J. Butler, of the Standard Theatre, has changed his matinee days to Tuesdays, Fridays and Sundays.

Guy Lindsay will leave in a few days for New York. W. C. HOWLAND.

CINCINNATI.

A Temperance Town packed the Grand at each performance during week ending 21. The management staged the play in good style, the opening act being a thoroughly realistic piece of stage work. Wise Helyett 21-25.

Good-natured George W. Monroe and his laughable farce-comedy, Aunt Bridget's Baby, amused large audiences at Heuck's 21-27, the S. K. O. placard being called into requisition on the opening night. Uncle Abner 21-25.

At Harlan's, Carroll Johnson, the ex-minstrel, in The Goodbye Song, a decided hit 21-27, and in the role of Clancy O'Connell proved himself a comedian of no mean merit. Colin Kemper, a former Cincinnati, is a member of Carroll Johnson's support, and acquired himself to the entire satisfaction of his local admirers. The play was satisfactorily staged. The Vendetta 21-25.

A really good troupe, headed by Catherine Rober in Baggage, Campbell's play, A Romance in Rags, constituted the attraction at Harris' week of 21-27. S. M. Ryan and Little Gilson in Our Irish Visitors 21-25.

The People's, which is this year more of a gold mine than ever before, was packed nightly 21-27, and the May Russell Burlesque co., which furnished the attraction, proved itself a first-class organization in every respect. The leading features of the programme were the specialties of Panine Bachelor, Fish and Richmond, Marcus J. Doyle, and the Stewart Sisters. The Rose Hill English Folly co., headed by Rice and Barton, 21-25.

The Caracadin Sisters, two clever artists, severed their connection with the City Club Burlesque co. at the close of the troupe's engagement at the People's 21, and left on the same evening for Baltimore, Md., where they join the Henry Burlesque co.

The season at the Pike will be opened 21 by Al. G. Field's Minstrels, who will remain but two nights, and will be followed 21 by the Germaine Opera co. in a week's engagement.

The Walnut Street Theatre will be formally opened 21 with Thomas W. Keene in a round of the Reclimates.

E. L. Britton, of the managerial firm of Harris, Britton and Dean, was in the city 21 en route to Baltimore.

May Richmond, of George W. Monroe's Aunt Bridget's Baby co., is a Cincinnati girl.

The date of the opening concert at Music Hall to be given by the Hallett-Hallenberg co. will be Oct. 21, on the subject of the records of the Cincinnati Vere, Campanini, and Wolzcek, the violinist.

The treasurer of Carroll Johnson's Gossamer co., Fitzgerald Murphy, has written a play, entitled The Statesman, which his star will probably produce later in the season. LAMAR McDONOUGH.

WASHINGTON, D. C.

Good-sized audiences attended the National 21-27 to see Frederick Warde and Louis James in a classic and romantic repertoire, including Julius Caesar. The Lion's Mouth, Francesca da Rimini, and Othello. The performances were generally satisfactory.

Although it was crowded every evening during the week to see James T. Powers in A Mad Hargain, which may be said to have made a hit here, where Mr. Powers has a wide circle of friends, Della Stacey, pretty, chic, and eminently clever, did the soubrette part of the play as hardly anyone else could have done it. Rachel Smith in the character of Rose was very charming, indeed, and her conception of the character is clear cut as a cameo.

There are always enough people who love the good old plays like East Lynne to fill a house any day in Washington, but when such a play is presented by so beautiful and accomplished an artist as Eva Mountford, and supported by so good a co., and surrounded by so many attractive accessories, it is sure to draw well and give unusual satisfaction to those who pay their respects to the popular old play. That Miss Mountford is in love with her art, is evidenced by the real and painstaking care that becomes apparent in every moment of the play. Alice Wambold was excellent as Barbara, and her sweet and tender voice was very pleasing.

Augustin Newville presented The Cannon Ball Express at the Bijou 21-27. The attendance throughout the week was very good. Next week this house has N. S. Wood in the popular melodrama, Out in the Street, and is a general favorite with the patrons of that house.

Variety is the spice of life, and no one is more wedded to a belief in the accuracy of this statement, than the large crowds that last week flocked to the Lyceum, to see the New York Vanderville stars, in a variety entertainment, which is well spoken of. During the G. A. R. week, this house will have for its attraction William Muldoon and the Henry Burlesque co. There will be a matinee every day.

On Thursday and Friday nights and Saturday matinee, E. L. Hinchman took the part of Francesca, in Francesca da Rimini, which was presented at the National by Warde and James. Her performance of the part was highly acceptable, adding to it the charms of rare personal beauty, and a well modulated voice.

Annie Lewis will be at the National next week. This announcement in Washington is synonymous with crowded houses and overflowing enthusiasm for the little actress, in whom our city is so deeply

interested. She will appear in A Noting Match, and as the play has been well advertised here something in the nature of an ovation is anticipated.

At Although's, Incog will make itself known to large audiences during the G. A. R. week. It will be presented by the George W. Lederer co. A curtain-raiser will precede it, entitled The Man About Town.

Eight bells will ring in the shaks at the Academy of Music next week, under the management of Primrose and West. During its presentation in this city last season, its novelty and attractiveness drew large audiences at every performance.

Odd-Fellows' Hall on Seventh Street was reopened 21, and will at intervals throughout the season present theatrical and other attractions. The play presented was The Enumerator, written by W. A. Smith, of this city. It is a two act comedy drama, and was presented by the Federal City Comedy co., composed exclusively of Washington talent. Helen Scriver Roper appeared in the leading role, with Emily Leo La Zelle and Rose May Kennett as supports.

F. G. Prescott, formerly with I. M. Hill, was in the city last week, preparing for the tour of Helen Barry, which commences in Boston in November, with a new comedy by Paul Potter, entitled The Duchess. Mr. Prescott has received a letter from the actress, in which he says, "I believe it to be the best, as I am certain it is the most carefully comedy I have ever written." Miss Barry and her co. have made dates in Washington, in January.

EDWARD OLIPHANT.

PITTSBURGH.

Donnelly and Girard in Natural Gas certainly succeeded in doing the banner business at the Bijou Theatre 21-27. Crowded houses greeted this clever pair at every performance. Girard is still the life of the piece. Amy Ames, who will be remembered as Violet, the Celtic cook, in A Tin Soldier, is equally clever as Kitty Malone. She will probably prove to be the last season of this farce comedy, and if so, it is to be hoped that something more worthy the undoubted ability of Donnelly and Girard may be substituted. Walter Sanford's My Jack 10-25.

Larry the Lord has struggled through a week's engagement at the Duquesne Theatre with rather indifferent success. While considerable money was collected during the production here, much yet remains to be done to carry it through a season. Mr. Graham makes the utmost of his opportunities, and Marie Corbi affords excellent support, yet the utter lack of "go" makes the whole performance tame. The co. is good, and what little it has to do it does well. Horst's A Temperance Town 10-25.

The Vendetta at the Grand Opera House closed 21 a good house, and has drawn fairly well all the week. Henry Bergman does good work in the leading role. The co. is up to the average. The scenic and mechanical effects are of the finest description. The Pay Train 10-25.

At the Alvin Theatre Hallen and Hart presented their new farce. The idea, 12 to a good sized audience that appreciated the efforts of these comedians very highly. The supporting co. is above the average. Katie Emmett in Killarney 10-25.

Our Irish Visitors paid a visit to Harlan's Theatre 21-27, and did a good business. Hand of Fate 10-25.

The Night Owls Novelty and Burlesque co. packed the Academy of Music 21-27, and gave a first-class variety entertainment. Bill's New York Vanderville 10-25.

John K. Murray and his wife (Clara Lane) are here visiting.

Charles C. Bruce, one of the best ticket-office men in the city, has been engaged by Manager Wilt of the Grand Opera House for this season.

Bobby Mancheter is here with his Night Owls, and is as happy and clever as ever.

The Duquesne Theatre has resumed the popular Wednesday matinee—20 cents to all parts of the house, and no extra charge for reserved seats.

E. M. Gotthold is in the city arranging for the production of the Pay Train at the Grand next week.

The insane idea of another new theatre for this city, to be located in the East End, is rapidly developing in the minds of a few capitalists, with more money than judgment. They may as well build it in the waste of Africa. The city has more theatres now than it can support with anything more than a fair return for the investment.

EDWARD J. DONNELLY.

CLEVELAND.

Joannie Winston's co.'s engagement at the Broadway covered a period of four weeks, and the last, which closed 21, was probably as successful as any, as the house was well filled at each performance. The bill was Queen's Lace Handkerchief, in which the star appeared as Irene, and, of course, wore skirts. She is seen at her best, however, and always has been, in the bit-parted garments of the star's wardrobe—see Mrs. Diabolio. That's a character in which Miss Winston shines. Alice Johnson was the other member of the co. who renewed a popularity previously established. She is pretty and acts and sings well. The present attraction is Mrs. Pacheco's comedy, Nothing but Money, done by George Lederer's co. The bill is changed the last of the week to Divorce Days. Tangled Up 10-25.

Gloriana was witnessed by large audiences at the Taber week ending 21. The Palmer co. in Alabama, a strong drawing power, sat this house. The opening performance 21 was very large. John T. Kelly 10-25.

The co. at Manhattan disbanded last week. Many of the members are still here. Miss MacNeill, the contralto, is in Hamilton this week, and joins the Weston co. in Kansas City very soon.

The Aborn co. at Elitch's is presenting La Perichole. Houses not very good. It's getting too cool. For the past few weeks this co. has made burlesques and farces out of the comic operas it has given, and thereby has detracted from the musical numbers more than a little.

Harvey Sunderland, a stage hand at the Broadway, met with a serious accident the other night. It is the habit of some of the employees to hold onto the drop curtain, when it is raised for the night, after the theatre is emptied, and to let go before it becomes unsafe to drop to the floor. On this night Sunderland forgot to let go, and was carried about twenty eight feet. He hung on as long as he could, but his companions couldn't aid him in time and he fell, sustaining a compound fracture of the leg. The curtain couldn't be lowered to release Mr. Sunderland from his perilous position as it became unmanageable.

Acquiesce Randall, late manager and star at Manhattan, is to join Kelly's McFee of Dublin co. in Denver. She will be a valuable addition to any co. It is rumored that at last there is to be a change in the orchestra at the Taber. Prof. Richter with his mucky music and his mucky name will get out bag and baggage, and will be succeeded by the Hungarian Band from the Broadway Casino, Colorado Springs. The latter gives a concert at the Taber next Sunday night, and I truly hope it will remain permanently. The trouble with Prof. Richter is that he is away behind the times in his selections of music.

Next week is the last of the Aborn co. at Elitch's. It presents Merry Waz. The co. 21 and 25.

W. P. PRABOOT.

CLEVELAND.

At the Lyceum Theatre, last week, a comedy drama called Jerry served us with J. W. Summers, an excellent actor. Mr. Summers as Jerry, the tramp, gave an impersonation that entitles him to be classed among the foremost character actors of the country. The co. includes Charles Mastayer, Percy Kingsley, Randolph Murray, Kate Toncray, Rose Stars, and Clara Summers. Business was fair. O'Donell's Neighbors 10-25; Bobby Gaylor 21.

The Lost Paradise was presented to fair-sized audiences at the Opera House 21-27. The Still Alarm 21.

Ole Olson was presented at Jacobs' Theatre to large houses 21-27. Ben Hendricks, Lottie Williams, St. George Hussey, and the other members of the cast appeared to excellent advantage. Tony Pastor's co. 10-25.

Frank Drew gathered together a hastily prepared co. at the Star Theatre, which played to light houses. The following people appeared: The Le Boys, Maggie Lee Clark, Sam and Kirtie Morton, Charles Van, Kelly and Hanson, John H. W. Byrne, Dan Hart, and the Lenton Brothers. The Night Owls 10-25.

J. K. Anderson, in advance of Tony Pastor, Show

Leach, representing O'Dowd's neighbors, Percy Sage, Daniel Frohman's co., and B. D. Hodges, the Night Owls, were here during the week.

Samuel P. Cox handled Donnelly and Girard's engagement here splendidly.

Tommy Scanlan is now principal doorman of Jacobs' Theatre.

The Limited Mail is announced for an early production at the Opera House.

Frank Brown had to hustle on short notice to fill in the open date left by the non-appearance of South Before the War, which will be with us later.

Emil Grossman's programmes at the Lyceum and Jacobs are handsome and neat.

Charles Frew, our little fellow townsman, was with us only once last week, and spent the time hurrying around to see his many friends.

All Henriques wears a broad and beaming countenance these days. Last Saturday was his birthday, and the staff filled up his office with numerous and costly presents. Mr. Henriques is very popular with the Lyceum attaches.

Donnelly and Girard's recent engagement at the Lyceum Theatre, notwithstanding it was the sixth visit of Natural Gas to this city, almost doubled any previous run of the comedy in Cleveland.

W. M. GORMAN.

CHICAGO.

The Councilor's Wife, by Jerome K. Jerome and Eben Paulport, was produced at the Columbia 8. It was somewhat disappointing to an audience expecting something as strong in the comedy line as The Lost Paradise is as a drama. Jerome introduced into the play many of the bright and witty speeches that has brought him popularity and fame, and none but Jerome could manufacture. The plot is a jewel, and much more could be got out of it than the authors have managed to get. The characters are all very cleverly drawn, each original in its way, and the respective members of the co. treatment of their roles are entirely distinct from anything yet attempted by them. The whole piece gives one an unsatisfactory feeling, although something were wanting. It drags at times, though through no fault of the players. Its best points are its climaxes, especially the first and third acts. The plot in brief is as follows: A young student of medicine and his sister, living in poverty in a garret; the latter is in love with a poor artist, who reciprocates her affections, but she, becoming tired of living on nothing and in misery, accepts an offer of marriage made by a rich old admirer, doing so to lift her brother and herself out of poverty; her brother and her lover both understand her motive, but her brother is hurt by her apparently mercenary conduct. This act she introduces a truly old scoundrel on the philanthropic plan, who has married a London music hall singer for the few thousand pounds she had, and who married him in turn to gain "respectability." After a series of windings by the "enemy of liquor," etc., he is finally cornered by the good angel of the piece, the old lover of the sister, who unearths the secret life of the obliging hypocrite. The latter manages to escape to Europe with his ill-gotten booty, but not before he is compelled to return the money that he swindled from the brother and sister. The old man to whom the sister is engaged in the meantime discovers how her affections stand, and thereupon relinquishes all claim to her. So everybody is satisfied and happy, except the "good angel," who can't expect to see under the circumstances. Cast: Ted Horton, William Morris; Jack McElroy, Orrin Johnson; Theodore Travers, Cyril Scott; Ben Dixon, James O. Barrows; Adam Cherry, W. M. Gorman; Nellie Horton, Sydney Armstrong; Mrs. Ben Dixon, Odette Tyler; Primrose Deane, Elaine Elison; Mrs. Wheelies, Annie Adams. James O. Barrows has the most prominent part, that of the witty, old, swindling hypocrite, and is acting of the part perfectly, and most enjoyable. He did not overdo it in the least. W. M. Gorman, the good angel of the story, gives a beautifully gentle and finished performance. William Morris and Orrin Johnson have parts totally unworthy of their abilities, as has also Sydney Armstrong, all were excellent, however. Odette Tyler was capable as Mrs. Ben Dixon, though the role is not suited to her style. Her acting in it was at times forced, and she should make up older. To Cyril Scott and Elaine Elison is due high praise for their amusing work. The co., strictly speaking, cannot be called a comedy co., by any means, and I can imagine The Councilor's Wife being done even better than by the excellent organization now playing it. Hailen and Hart 12-24.

Owing to the great success of The Grey Mare at Hooley's last week, Manager Daniel Frohman has decided to continue it for one week more. Chicago society has turned out in force and welcomed the magnificent Lyceum co. Each member made an individual hit by his or her acting, and has secured a warm place in the heart of every lover of the drama. It has been proposed to Mr. Frohman that he devote the latter part of the summer tour of the co. to Chicago entirely. This shows the immense popularity and the great demand for productions by the Lyceum Theatre co. Squire Kate will be put on for four performances, the rest of the week being taken up by The Wife.

Frank Daniels in Little Puck is drawing good-sized houses to the Grand Opera House. The extraordinary vitality of Little Puck is something astonishing, but it won't last forever, and though Daniels is a very clever comedian, the public are getting awfully weary of Little Puck, and he could not do better than look out for a new play, something not quite so moss-covered. A Temperance Town 12-24.

One of the most interesting engagements of the season is that of Julia Marlowe, at McVicker's Theatre. Miss Marlowe has made a glowing success by her interpretation of the roles she attempts. This week she appears in The Hunchback, Much Ado About Nothing, Ingomar, and Cymbeline. Her co. is far above the average support generally gathered around players of classic roles. The audiences at McVicker's have been fashionable and large. Next week closes the engagement.

All Babas has been played just 21 times in Chicago to-night, and therefore a greater number of consecutive times than any theatrical organization has ever before done in this city. The fourth and last edition of the extravaganza was presented at Bertha Ricci assumed the title role, Frankie Raymond returning to her old part of Ganem. Henry Norman substituted his last year's success, "The Bogie Man," for "Voices of the Night," and several additions in the way of songs, dances, etc., have been made.

A very realistic, sensational play, entitled A Kentucky Girl, was presented at the Haymarket 12-27. Sadie Hanson, a well-known actress, is the star of the organization. Business large. Pete Baker 12-24.

Newton Beers is appearing at the Windsor Theatre this week in Elopement with a Circus Girl, and making money. The play is excellent in patches and uninteresting at others. Co. competent. Calhoun Comic Opera co. 12-24.

At Havin's, Charles McCarthy began a prosperous engagement Sunday afternoon in his old success, One of the Bravest. Mr. McCarthy's abilities are well known, and his present co. is commendable, including Scanlan's old partner, William Cronin, the impersonator. Havin's was crowded during the engagement. A Railroad Ticket 12-24.

A model minstrel performance, admirable in every respect, is that of Haverly's Home Minstrels at the Casino. Steal the Alarm, the laughable afterpiece, has attained vast popularity with this favorite resort's patrons. George Collins and Heber Woolsey made their first appearance Sunday with the singers.

The Clark Street Theatre threw open its doors to its large clientele Sunday afternoon entirely renovated. New draperies, upholstery, carpets and fixtures have made it brighter and prettier than ever. The initial attraction was Kate Claxton in The Two Orphans, supported by a strong co. The popularity of the actress, the play and the theatre was touched for by packed houses during the week. Hands Across the Sea 12-24.

The People's Theatre presents a sensational melodrama from the pen of Robert Griffin Morris, entitled For Love and Labor, touching on the recent trouble in the Eastern steel mills. It is drawing well. The Shamrock 12-24.

The twin stars, William and William Newell, and their spectacular drama, The Operator, was first seen in this city at the Alhambra, Sunday. The piece is strong in sensational features, and has a clever story built around a good plot. The parts of Elias Jackson and George Harrington were well played by the Newells. The co. is a capable one,

and they are doing a large business. The Crusaders 12-24.

Hands Across the Sea is the current attraction at the Academy of Music. The co. is the same as seen here last year; good-sized audiences prevail.

Boy Crandall, of the Inter-Ocean, has resigned from that paper, and will become business manager for Edwin Havo.

Manager Anne Temple, of the Schiller Theatre, has just returned from New York, after booking most of the best attractions on the road, and is enthusiastic over the prospects for his theatre when it opens.

W. H. Barry is now in charge of Jacobs' Clark Street Theatre. Mr. Barry was formerly connected with the firm of H. B. Theatre and Co., manager of Pina's Last Days of Pompeii, and a better choice could not have been made, as Mr. Barry is well known for his business ability and management. The pleasant face of Treasurer Will E. Vogt is seen once more in the box-office, where he is welcoming his many friends.

Mrs. M. L. Linton and Mrs. W. Newton Litch are trying to secure space on the World's Fair grounds to build a modern play-house and present a play entitled Christopher Columbus. The piece was written by Mrs. Linton. They estimate the entire cost at only \$500,000. There are three acts in the play, and two hundred people will be required to present it. It is doubtful whether they will manage to get the space.

Manila has been engaged by the management of the Chicago Musical College for the musical department of that institution. She is highly recommended, coming with flattering testimonials and press notices from abroad.

Arthur Dunn, of the Ali Baba co., is causing a great deal of anxiety to the management by his conduct. His latest escapade is his failing to appear at the performance of that piece on Sunday night, 12, at the Chicago Opera House. On that night the fourth edition was presented, and Dunn had a new song to sing, and at the last moment he announced his intention to interpolate a verse that dealt with a rather disagreeable theme. Manager Henderson heard of it and refused to permit it, and Arthur replied that if the verse was to go, he would go, and he went, and the performance went on without him, causing a large breach. Some fun may be expected.

The Chicago Opera House will soon have a new top curtain; one is now being painted by Artist Dangerfield.

LYSTER J. CHAMBERS.

DETROIT.

Mrs. Leslie Carter appeared for the first time in Detroit, and opened a week's engagement in Miss Helyett 12. There was considerable curiosity aroused among the theatregoers, as to whether or not Mrs. Carter was an actress possessed of any dramatic ability, or simply using the stage as a means of making money out of the notoriety acquired by her divorce case. It is only fair to state that the methods adopted by Manager Price were of the proper kind, and furthermore, that Mrs. Carter has considerable ability. The co. that Manager Price has surrounded her with is an excellent one. The prominent members are Mark Smith, N. S. Burham, J. E. Herbert, Kate Davis, and Nina Bertini. Kate Davis is really the star of the co., her efforts were more than appreciated by the audience, and her singing and dancing were excellent. Mark Smith was fairly good, but his mannerisms and self-consciousness were generally remarked. In the language of the street gamins "he is too stuck on himself." Having had the opportunity of hearing this play in Paris last summer, where it was running for a year or two, I could not but help comparing the different interpretations of it as given by the French co. and this one by Mrs. Carter. In the first place the piece as given in French is a purely musical comedy. There is some exquisite work of Andran's in it, and the comedy part is very neat and well worked out. In the arrangement and rewritten version of Helyett, which Mrs. Carter has the comedy degenerated into burlesque and burlesque, and instead of being as it is intended, a comedy with music, it is now simply a comic opera with horseplay attachments. The part of the Quaker Smithson, as personated by Herbert, is entirely out of keeping with the author's idea of the part, and Mrs. Carter overacts and burlesques the part of the Quaker Smithson. Miss Helyett, in a very palpable manner. In this arrangement and rewritten version, many of the most important and best points of the piece are lost sight of; at the same time, it must be confessed that some portions of the original would hardly bear repetition in English—that is, we as a country are much more squeamish in expressing ourselves on certain matters than the French. For instance, Miss Helyett's explanation to her father of her encounter with "the man of the mountain," as given in the original version, would not be acceptable in English, and yet it was so delicately and delicately done in the French as to be one of the strongest points of the piece. Again, Miss Helyett's discovery of the sketch in the artist's book, which explains to her that Graham is the man of the mountain, is much better done in the original, as it has no force whatsoever in Helyett's arrangement. Mrs. Carter's co., however, is a very good one, and the piece as given is brimful of action. The orchestration was done by home talent under the direction of William Furst, musical director of the co. The old piano was lagged in as usual to help out the director, as a customary on most occasions here, was obliged to use his baton with his right, while he tumtunned on the piano with his left. Just here I think it time to protest against raising the price of admission for engagements of this kind. One dollar and a half was charged for seats down stairs, the same as one would pay for the Bostonians and other high-grade opera co., who carry their own orchestra and chorus. It seems to be the proper thing now in Detroit whenever a co. visits here with a play that has any music in it to call it an opera, and opera prices are charged, which is not right; nor does it redound to the credit of the co., or the house in which the engagement is played. The people are perfectly satisfied to pay \$1.50 for the Bostonians, Juch Opera co., or anything of equally good standing, but to charge this price for a piece like Miss Helyett is outrageous. If we are going to have New York prices, let us have New York co., with New York orchestras and other accessories, and then there might be some reason in it. June 12-24.

The Lyceum was occupied week of 12-27 by the Carver-Whitney comb. in a sensational drama called The Scout. While of course the main purpose of the piece was to introduce Dr. Carver and the Wild West Show, including Indians, cowboys, etc., at the same time, the play possessed considerable dramatic interest and was most elaborately produced. The mechanical features of the play are somewhat remarkable, especially the falling of a horse through a bridge. It is clearly discernible that an artist's hand has played an important part in the stage setting of the play, as the groupings are artistic, and some of the action, like the battle scenes, realistic. Another point in its favor may be said, that it is nature itself. The cowboys, Indians, Mexicans, etc., are not imitations, but strictly the simple pure articles. It is simply the Carver-Whitney Wild West show transplanted to the stage. Among the numerous features introduced are the regulation Irishman, the conventional Dutchman, the irrefragable negro, the familiar Chinaman, a cowboy quartette, etc. During the play Dr. Carver gives masterly exhibitions of shooting. The other members of the co. are L. C. Tibbets, Aud Weaver, W. C. Pope, Lena Solinger, and Della Clark. I think, Fred, Whitney is entitled to congratulations on the manner in which he has put this piece on the stage, which ought to become very popular and money-making. Underground 12-24.

Mark Murphy in O'Dowd's Neighbors drew crowds at Whitney's Opera House 12-17. Mr. Murphy's impersonation of Dionysius Caesar O'Dowd is pretty generally well known, and hardly needs any further comment, further than to say it is better than ever. The co. supporting Mr. Murphy, under the management of Fred Whipple, is a most satisfactory one, and includes among its prominent members Marie Cahill, who was with the Miss Helyett co. until recently; Roger Dolan, Tony Riggs, Yolanda Yorke, F. A. Darling, and others. Some of the work in the music line done by this co. would be creditable to a much more pretentious organization. Lost in New York 12-24.

Phoebe Russell, a young lady, who was for some time a prominent member of Dally's co., New York, is shortly to be wedded to Humphrey Roberts, a well-known and very popular business man of this city. Mr. Roberts is also a prominent amateur actor, and has for the past two or three years acted with Miss Russell at several charitable entertain-

ments with great success. It is hardly to be wondered at, therefore, that an attachment sprang up between them. Congratulations were showered upon them by their friends when the engagement was announced. F. K. STEARNS.

BALTIMORE.

The Bottom of the Sea at Harris' Academy of Music drew full houses 12-17. On 13 James J. Corbett appeared, on which occasion, despite an equinoctial gale and torrents of rain, there was a R. O. The White Squadron 12-24.

Another nautical play was presented at Ford's Opera House, where Eight Bells and the Brothers' Berne played to splendid houses, and created the most intense amusement.

Master and Man drew large audiences at the Holiday Street Theatre 12-17. Siberia 12-24. Ada Gray and the archaic East Lynne attracted fair audiences to the Howard Auditorium. The Cannon Ball Express 12-24.

Bulldog's Athletics, headed by Ernest Roeder the wrestler, appeared to big houses at Kernan's Monumental Theatre. The Henry co. furnish the vaudeville opening with a musical farce, entitled A Rustic Reception, and closing with a burlesque on The Tar and Tartar.

The reception by the Naval Veterans and the officers of the U. S. warships now in the harbor took place at the Lyceum Theatre on Thursday and Friday.

Charles S. Getz, the veteran scenic artist, is resting at his home after his successful efforts in the revival of The Black Crook in New York. HARRY P. GALLSHER.

LOUISVILLE.

Ship Ahoy opened to a very large house at Macaulay's and seemed to please all present. Daisy Mover in the sobriety role, and Ed. Van Veghten and comedian Cavan made individual hits. The Frigate Father 12-24.

The season at the Masonic will open 12, with Robert Griffin Morris' For Love and Money. The Plinter's Daughter drew satisfactory houses at the Bijou. Edwin F. Mayo 12-24.

The Hand of Fate, as presented at Harris' by Myron Leffingwell, the author, and an unusually strong co., is a series of stage pictures. The story of the play deals with the abduction of a child, the struggle for her, etc.

The South Before the War, the Whallen's own show is drawing crowded houses. City Club Burlesque co. 12-24.

Sol Marcosin, the young Louisville violinist, who has been studying abroad for several years, will be first violinist in the Boston Quintette Club this season.

The Commercial, of this city, in its interference to an important feature of the Ship Ahoy co., made complimentary mention of the "honorary end of the chorus."

Signor Liberati and his band are meeting with a warm reception at the Phoenix Hill Park concerts. Among the soloists are Signor Pesti, Madame Pastera, and Signor Proverbio.

Fred Miller, the composer of Ship Ahoy, directs the orchestra of that co. William Castleman, the young Louisville tenor, left for the East 12. He will yet be heard from.

Captain Berne, U. S. A. will be seen at the Auditorium week of Oct. 1. The sale of seats has already commenced, and the "take" is large. CHARLES D. CLARKE.

KANSAS CITY.

Alexander Salvini delighted large audiences at the Coates Opera House 12-17. He is a brilliant actor, and his repertoire of romantic plays were handsomely mounted and finely performed. Don Cesar de Bazan, The Furies, Guardamonte, Robert Macaire, and the dramatic version of Cavalleria Rusticana were presented. Alabama 12-24.

A Trip to the Circus drew crowds to the Grand Opera House 12-17. The plot was very fragile, all the interest centering in the realistic ring and sawdust performance of the last act, in which regular circus acts were introduced. Milton Nobles 12-24.

Uncle Tom's Cabin enjoyed good business at the Gillis Opera House 12-17. Frederick Bock played Uncle Tom, and Sallie Partington, Eva. Co. fair. The transformation scene was very good. Jeannie Winston Opera co. 12-24.

777 will appear at the Ninth Street Theatre 12-24, and the Aborn Opera co. will open a three weeks' engagement there Oct. 2.

Prof. S. Kronberg, the baritone, has returned from the East, and has booked for appearance here this season the following celebrities: Paderewski, Theodore Thomas Orchestra, Boston Symphony Orchestra, The Listemanns, and Louis Elson.

May Stewart will essay a starring tour, and will appear at the Coates Opera House 12-17 in Rags, and Juliet. The audience was very large. Col. Robert A. Ingersoll praised her abilities highly recently. FRANK R. WILCOX.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—THEATRE (George F. McDonald, manager): Sadie Scanlan, with good support, presented Nora Macree to a good house.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (F. P. O'Brien, manager): Gorman's Minstrels; good house. Sadie Scanlan 7, 8 and matinee; large business. James J. Corbett, the champion, to good business.

ANNISTON.—NORTH STREET THEATRE (H. P. Dunn, manager): Gorman's Minstrels opened the season at this house to a large and good audience. The co. is above the average, and presented several new features. —ITEM: THE DRAMATIC MIRROR is on sale at W. F. Allen's book and stationery store.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): The season will open 16 with Fitz and Webster's Breezy Time. —ITEM: Manager Long has booked the very best attractions coming South, and they will undoubtedly do excellent business.

ARKANSAS.

FAYETTEVILLE.—WOOD'S OPERA HOUSE (C. Richardson, manager): Opened with Richards and Pringle's Minstrels to a good house; performance fine.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Richards and Pringle's Georgia Minstrels; fair business. James B. Mackie in Grimes' Cellar Door; medium business.

HELLENA.—GRAND OPERA HOUSE (Aaron Meyers, manager): Georgia Minstrels gave a very poor performance to a large gallery audience 12.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): The season opened with Richards and Pringle's famous Georgia Minstrels to a fair house. —ITEM: James B. Mackie in Grimes' Cellar Door to a well-pleased house 10.

LITTLE ROCK.—CAPITAL THEATRE (E. H. Wood, manager): James B. Mackie in Grimes' Cellar Door 6-8; excellent performance to a good house. —ITEM: Maurice Hegeman and J. Henderson and his wife, Rita Harrington, all of the Glenwood Opera co., spent last week in the city. They were tendered a benefit by home talent 9, and were greeted by a large audience. They all left to meet their co. (Shackford Opera co.) for the Fall and Winter season. Mr. Heeman has an option on the Park for next season.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Packed houses greeted Sol Smith Russell in A Poor Relation and Peaceful Valley 7, 8. Harrison and Bell's Comedians in Little Tiptop 12, 13. The Ensign 15, 17. Junior Partner 18. —ITEM: The work of remodeling the Los Angeles Theatre is being pushed forward as rapidly as possible, and it is expected to reopen with Jefferey-Lewis early in October.

FRESNO.—BARTON OPERA HOUSE (C. M. Price, manager): Sol Smith Russell in A Poor Relation 6; large audience.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Clunie, manager): A. M. Palmer's co. in Alabama 2, 3; good business. —CLUNIE OPERA HOUSE (J. H. Clunie, manager): Duncan Clark's Female Minstrels 1, 6 to poor houses. —ITEM: The

thirty-ninth annual State Fair began 4, and the city is fast filling up with visitors. For attractions at the theatres we have Sol Smith Russell 4, 10; Daniel Sullivan week of 12 at the Metropolitan, and Jefferey-Lewis week of 12 at the Clunie.

CONNECTICUT.

MARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): McKenna's Piratation amused a large audience. Fields and Hanson's Van-leville co. did good business 12. Daniel Subel's Old, Old Story proved a comedy drama of more than usual merit. The co. is a well selected one. —ITEM: William Gillette, the playwright, sails for home from Southampton 17. —Len Stevens, the well-known local comedian, has signed with Lewis Morrison. —Carrie Lindholm, at one time with the Blue Jeans co., but at present teacher of elocution at the Ulica University, is vacationing at the home of her parents, near Norwich, this State.

BRIDGEPORT.—BUNNELL'S THEATRE (E. S. Gibbons, manager): The Spider and Fly co. (Weston) 7; large audience. Charles T. Ellis in Count Casper 12; pleased a good-sized audience. Smith, mass Williams and his capable co. gave their second performance of April Fool 13. They will prove a success. The specialties introduced are novel, particularly the work of Ross and Fenton. —GRAND OPERA HOUSE (E. S. Gibbons, manager): The Ticket-of-Leave Man closed to light business 12. The Black Flag 12-14 to good attendance.

BRIDGE.—DELAVER OPERA HOUSE (T. H. Delavan, manager): Blackthorn pleased a good-sized audience 1. Fields and Hanson to fair business 13; good performance.

NEW LONDON.—LYCEUM THEATRE (A. H. Chappell, manager): Gloriana 8; large and fashionable audience. Cupid's Chariot 13; light business.

NEW HAVEN.—HYMION THEATRE (G. B. Russell, manager): Spider and Fly gave a fair performance to a medium-sized house 8. Cupid's Chariot drew lightly 9, 10. Old, Old Story had a fair house 11, and deserved a much larger one. —PROCTOR'S OPERA HOUSE (E. S. Smith, manager): The Banker's Daughter 8-10 did a good business. O. H. Barr, a New Haven man, is with the co., and does good work. —ITEM: The Kid, with Dottie Pine, drew a packed house 12. —ITEM: Billy Black, manager of The Kid, was kept busy greeting old friends during his stay here.

WATERBURY.—JACQUES OPERA HOUSE: William Barry in McKenna's Piratation attracted a large audience. The supporting co. was unusually good. Lilly Clay's Burlesque co. 10, a crowded house 11. Frank I. France in The Boy Ranger 13 pleased a good-sized audience.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Josephine Cameron in East Lynne 7; small audience.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Gloriana 7; good business. Cupid's Chariot 12; small house.

NEW BRITAIN.—OPERA HOUSE (John Hanna, manager): Charles T. Ellis in Count Casper packed the house 7.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Joseph J. Sullivan in The Blackthorn 12; small audience. —ITEM: The Blackthorn co. will close 12 at Worcester 13, for three weeks to rehearse a new play, which will then be put on the road.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Frank I. France in The Boy Ranger to a top-heavy house 12.

NORWALK.—MUSIC HALL (J. M. Hoyt, manager): Boston Howard Athenaeum co. 17. —OPERA HOUSE (F. W. Mitchell, manager): Around the World in Eighty Days 21. Dan Subel's Old, Old Story 5; good business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): The Redding Stanton co. in a varied repertoire to very excellent business 5-10. Ullie Abernethy in Miss Rouser attracted a fine audience 12. A Hole in the Ground proved as popular as ever; drawing a good-sized house 13. —ACADEMY OF MUSIC: West and Raynor's Minstrels to very fair business 13; 14.

GEORGIA.

SAVANNAH.—THEATRE (J. F. Johnson, manager): McCarthy's Mishaps 6; fair audience. Little Nugget 9; small-sized house.

BRUNSWICK.—L'AMUSO OPERA HOUSE (W. T. Glover, manager): The Midnight Alarm (Southern) 6; good business. Gorman's Minstrels 9; excellent entertainment, fine house.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): McCarthy's Mishaps 12; very good business and delighted audience. Midnight Alarm 12; moderate business. Gorman's Minstrels 12-14.

AUGUSTA.—GRAND OPERA HOUSE (Stanford H. Cohen, manager): McCarthy's Mishaps to a packed house 7.

ATLANTA.—DE GIVE'S OPERA HOUSE: McLean and Prescott pleased good attendance 5, 6. Gorman's Minstrels 8; creditable performance to a packed house.

ROME.—NEVINS' OPERA HOUSE: Gorman's Minstrels to a large house 8; performance good.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Paul Alexander Johnstone 6; poor business. Charles E. Schilling's Minstrels 12; good show; large house.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Blue Jeans 5, 6; large houses. Alexander Salvini in Don Cesar De Bazan 9; good house.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): The regular season of this house opened 9, 10 with Blue Jeans. A large and enthusiastic audience was present at each performance. A Barrel of Money 12; fair house.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Madame Jaraschek co. presented for the first time here Deborah to a large audience 11. Dangers of Great City 13 at popular prices; good business. The Dazzler to S. R. O.—ROUSE'S OPERA HOUSE: The Sylvan Opera co. opened this old relic of the past 12 for a season of opera. Mascot, Olivette, and other light operas will be given in turn. Chad Parker is manager of this new enterprise.

LINCOLN.—GILBERT'S OPERA HOUSE (Frank C. McElvain, manager): Eunice Goodrich 6; turned away 20 people. The same co. rest of the week to good business.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (J. R. Chatterbox, manager): A Nutmeg Match 6, 7; very satisfactory business. Alva Heywood in Edgewood Folks 7, 8; large business; first night S. R. O.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Spooner Comedy co. 5-10 at 10-10-10; good business. The season proper was opened by the Blue Jeans co. 1, 2 to S. R. O. Alva Heywood Edgewood Folks 17; light house.

ELGIN.—DU BONT OPERA HOUSE (F. W. Jench, manager): Frederic Reynolds in The Australian 12; performance good.

GALESBURG.—NEW AUDITORIUM (F. E. Barquist, manager): My Colleen 9; good house. Mrs. Jaraschek 10; light house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Swedish Theatre co. to crowded houses 5, 6; Frederick Reynolds in The Australian 9; fair house; co. failed to please. Haverly's Minstrels gave a fine performance to a small house 10. The Hustler pleased a good house 12.

MOLINE.—AUDITORIUM (E. R. Atkinson, manager): Gorton's Minstrels 12 opened the new Auditorium to a large representative audience.

INDIANA.

MUNCIE.—WYOM GRAND: Thomas Keene opens the new Wyom Grand 15, 16 in Richard III. and Richelieu.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): The Operator 10; small house. Garry's Theatre to big business 12.

LEANS.—GRAND OPERA HOUSE (Hoyt and

Lockwood, managers; Francis Labadie as; big business.

MARION.—SWEET'S OPERA HOUSE (W. A. Livermore, manager; Hope Booth in Eudora; 7; delighted a fair-sized audience. Dockstadter's Minstrels 1; Thomas W. Keene 19.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager; Lost in New York 7; large and well-pleased audience.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Lauer, managers; Chicago Comedy co. for the week, commencing with The Black Flag 10-12.

EVANSVILLE.—GRAND (King Cobbs, manager; Alexander Salvini 8; splendid house. Lizzie Evans 10, playing both matinee and night to fair houses.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager; This house opened its season with Ole's Luck 8.

NEW ALBANY.—OPERA HOUSE (E. Boone King, manager; The Arion Quartette delighted a large audience 8.

PERU.—EMERICK'S OPERA HOUSE; Elopé with a Circus Girl 1; A Trip to the Circus 24.

IOWA.

DES MOINES.—PARKER'S OPERA HOUSE: John Dillon 7; crowded house. Andrews' Opera co. 4; Dorothy 10; crowded houses.—PARKER'S OPERA HOUSE: This house has been overhauled and beautifully decorated, and makes it one of the finest houses in the State.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager; The Fast Mail 7; full house.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (R. G. Simmons, manager; Mrs. Janaschek presented Deborah 7 to light business. Good co. Iowa State Band 10 to fair business.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager; Fast Mail 5; good business. Jack and the Bean Stalk 8-10; light business. The performance was very crude.

DECATUR.—GRAND OPERA HOUSE (C. J. Weiss, manager; Andrews' Opera co. 7; 1st night to a crowded house, and gave such excellent satisfaction that every seat in the house was sold for the second night's performance by four o'clock in the afternoon, and hundreds were turned away. Receipts, \$300.—HAY'S OPERA HOUSE (Mrs. Joe Hay, manager; Dark.

MARSHALLTOWN.—OPERA THEATRE (Glick and Cox, managers; Gorton's Minstrels gave a good entertainment 10 to big business.

KEOSAU.—OPERA HOUSE (D. L. Hughes, manager; Robert Downing in The Gladiator 9; good house.

OSKAHOUSA.—MARONIC OPERA HOUSE (H. L. Briggs, manager; The Wolford-Sheridan Comedy co. 5-10; light business.

DUBUQUE.—THE GRAND (William T. Roehli, manager; Haverly's Minstrels 7; good house. Collier, Charter and Burris' Minstrels, which seemed to have little talent, had a brief career, starting in Dubuque and disbanding in five days at Marshalltown.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager; Gorton's Minstrels to fair business 5.—FOSTER'S OPERA HOUSE (William Foster, manager; John T. Kelly in his new play to fair business 6. Robert Downing packed the house 8.—BIJOU THEATRE (Charles F. Handy, manager; Big business.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager; Mrs. Janaschek in Deborah to a good house 11.

LEWIS.—DALTON OPERA HOUSE; May Louise Acker 7, 8 to small houses.

INDEPENDENCE.—WILLIAMS' OPERA HOUSE (C. W. Williams, manager; A Turkish Bath 6; house packed. Marie Heath captivated the audience.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND (E. C. Davis, manager; Waits of New York 8; small house. George C. Stanley in A Royal Poss played a return engagement to a large house 11.

OVERSEAS.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager; Charles McCarthy in One of the Street 5; large business.—GRAND OPERA HOUSE (C. F. Kendall, manager; The season will open 10 with Milton Nobles.

PORT SCOTT.—OPERA HOUSE (Harry C. Erlich, manager; Faust and Marguerite, with John Griffith as Mephisto, and Annie Burton as Marguerite, drew a good house 5. Audience well pleased. Costumes and scenery new. Electrical effects the best ever seen here.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager; Louis De Lange and Will Rising in Vagabond Up to a light house 8. Waits of New York to poor business 9.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager; Al. G. Field's Minstrels to good business 10.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. Briggs Kirby, manager; St. Felix Sisters closed a prosperous week's business 10.

PAUCAN.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager; George Wilson's Minstrels 6; full house.

MAINE.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager; Louis Harrison's co. in Faust to a large and appreciative audience 7. Mr. Harrison being ill did not appear.

PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager; Harry Crandall's co. composed of few artists of note appeared in A Busy Day, which really was a very good play of Starlight to a small audience. George Kyer's interesting play The Two Sisters, drew a fairly good-sized house. The co. is not so strong as formerly. James O'Neill in his new romantic drama Fontenelle, drew good-sized houses 10-12. The play has numerous effective stage settings and many beautiful costumes. Adelaide Cushman as Pompadour was highly successful. Strong supporting co. George W. Heath's co. with Lola Pomeroy as the chief attraction played Little Hurricane, Lorie and Zelle to miserable business 10-12. The star is only an ordinary actor and the co. is far worse than any seen here before.—ITEM: Gloria is being heavily billed for 10 and Frank Harrison is laboring hard to pack the theatre at advanced prices.—P. J. McCallum has signed with Mr. Jack co., which he played at the Pavilion the past summer under the title of My Son.—J. L. White was in town 13 preparing for Shadows of a Great City.—J. Gordon Edwards left George E. Lothrop's stock co. 10 and Cleveland's Minstrels are booked 13.—The costumes displayed in Fontenelle were beautiful creations and artistically correct.—The booking of such combinations as A Busy Day and Lola Pomeroy in a sad handicap to a house like Lothrop's. Standard attractions or none, should be the motto of this place and cross road shows be refused admittance at any percentage.

SELEFAST.—OPERA HOUSE (J. Cottrell, manager; Mendelssohn Women's Quartette, assisted by Cora Eames, reader and Frank A. Kennedy, violin soloist, gave a very fine concert 8.

MARYLAND.

BAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager; Ullie Akerstrom in Miss Roemer to a fair-sized audience 14; general satisfaction. The Mirror Quartette's singing was fine.

MASSACHUSETTS.

ROCKFORD.—CITY THEATRE (W. W. Cross, manager; Gloria to a good sized and well pleased audience 10.—GARY THEATRE (A. B. White, manager; Large business.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager; The Manola-Mason co. concluded their week's engagement to good business.—GILMORE'S OPERA HOUSE; Decker Brothers Minstrels 10; Spider and Fly 11; Barry and Fay in McKenna's Flirtation 13, all to good business.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager; Andrew Mack in Irish Loyalty 8, Black De-

tective 9; both to fair houses. Bobby Gaylor in Sport McAllister 1; delighted a large audience. James O'Neill 12, in Fontenelle, his new romantic drama by Harrison Grey Fiske and Minnie Madden Fiske; large house; excellent performance.—ITEM: Manager Alexander L. Grant, of the Opera House, was married 10, to Miss Edith M. Campbell, of this city. The young couple have the best wishes of a large circle of friends. The wedding gifts were numerous and costly.

LOWELL.—OPERA HOUSE (John F. Congrove, manager; The Lily Clair Baroque co. gave a poor performance to a large audience 9. Tunes 10-12; first-class performance and good business.—MUSIC HALL (Thomas S. Watson, manager; Stock co. in The Hoop of Gold 7-10; Plot and Passion 12-14; good houses.—BIJOU THEATRE (John E. Stokes, resident manager; Alexander and Finn, Camille Vio, Prof. Gies, Sheridan and Forrest, Mason and Titus, McDonald and James W. Keene, the champion heavy weight fighter, make up a strong variety bill. Business good.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager; Aaron Woodhull in Uncle Hiram 10; large audience.

SALEM.—MECHANICS' HALL (Andrews, Noulton and Johnson, managers; Bobby Gaylor in Sport McAllister 9; good-sized and highly pleased audience.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager; The Struggle of Life 10-13; fair business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager; The Rooney family 10 in Lord Roderick to large business. The Danger Signal 12, with lots of scenery to a large house. Rosabel Morrison was 10, with the co. having gone to New York ill with nervous prostration. Miss Russell played her part. Thomas E. Murray in The Voodoo 13, to light business.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager; Agnes Herndon in La Belle Marie opened the season to fine business 1. Decker Brothers Minstrels gave a fair performance to a fair house 9. Barry and Fay in McKenna's Flirtation to good business 12. Co. excellent.

WILLOW.—OPERA HOUSE (W. E. Kendall, manager; Joseph Sullivan in Blackthorn 9; Barry and Fay 10; both to fair houses.

CHELSEA.—ACADEMY OF MUSIC (Field and Handford, managers; Our local humorist, John Thomas, supported by his own co., gave the initial performance of his new comic opera entitled The Village Doctor 12. The house was packed.—ITEM: Nutter's orchestra of this city will furnish the music for the Academy during the entire season.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager; Bobby Gaylor in Sport McAllister 7; fair house; general satisfaction. Gloria 12, good-sized audience; performance excellent. George W. Barum as Count Evitoff was fine. Rosabel Morrison in Danger Signal 14; very stormy.

LIBERTY THEATRE (G. F. Weeden, manager; Specialty: fair houses.

MICHIGAN.

GRAND RAPIDS.—REYNOLDS' GRAND (Brady and Garwood, manager; Little Goldie with A Rocky Mountain Walt did fairly 10-17. Wilbur Opera co. next.

LANSING.—BARD'S OPERA HOUSE (James J. Baird, managers; Lost in New York played a good house 9. The Wilbur Opera co. in The Black Hawk to a big house 12.—ITEM: The Misses Kora and Zella Meehan, of this city, are with the Wilbur Opera co.

SAGINAW.—ACADEMY OF MUSIC: This house opened with Side Tracked 9, 10 to poor houses. Kitty Germaine Opera co. 13, 14.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Rush, manager; The regular season was opened 8 by the Lost in New York co. to a full house.—GRAND OPERA HOUSE (Harry Churchill, manager; Daisy Beverly 10; 8-10; business light.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager; The season of 1899-1900 was opened 12 with The Pulse of New York; the play did not deserve the good house it received; general dissatisfaction prevailed, except among a few gallery-gods.—ITEM: Our orchestra of eight pieces, led by E. J. Aubrey, rendered excellent music. The new seats in the parquette and circle were unenthusiastically praised by those who used them, and especially by old theatergoers.

JACKSON.—HUBBARD OPERA HOUSE (Waldron and Todd, managers; Prof. J. E. Kennedy, mesmerist, to good business 7-9. Lost in New York to a fair-sized audience. Katharine Germania, a good-sized audience; performance excellent. George W. Barum as Count Evitoff was fine. Rosabel Morrison in Danger Signal 14; very stormy.

SAULT STE. MARIE.—Soo Opera House (P. W. Shute, manager; Dr. Flint, mesmerist, 10-17 opened to good business.

BENTON HARBOR.—YORK'S OPERA HOUSE; McKenna's Flirtation 10; fair business.—ITEM: James Declin, the well-known actor, is with Katie Putnam. Manager Simon has organized a band and named it Simon's Military Band. Katie Putnam is rehearsing at York's preparatory to opening 15. Nearly every seat is engaged to-day for the Katie Putnam co. in An Unclaimed Express Package.

MINNESOTA.

MANITO.—GRAND OPERA HOUSE (W. O. Forde, manager; The Inclemency of the Weather prevented the opening of the season 9 with Harvard Don't Give Anything like a brilliant affair.—ITEM: Manager Forde has added some tasteful interior decorations which greatly improve the appearance of the house, and put in new heating apparatus, which will tend to add materially to the comfort of his patrons.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager; Noble closed a fine week's business 10. Hoss and Hoss 11-12. A Texas Steer co. 13, 14.—ITEM: The Grand Opera House (Frank L. Hite, manager; Marie Huber, prima donna in The Witch 12-14, opening to full houses. Saverly's Minstrels 15-17.—OLYMPIA THEATRE (Harry Montague, manager; The stock co. produced the melodrama, Nana the Lovely Blonde, in a very creditable manner, opening to good houses.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager; A large and appreciative audience witnessed the opening performance of A Texas Steer 12. The old favorites, Tim Murphy, Flora Welsh and Will B. Gray, were cordially received. Charles H. Hoyt assumed the role of Brassy Gail.—LYCEUM THEATRE (J. F. Conklin, manager; The Calhoun Opera co. opened the last week of their engagement 12 in Amorita, to the capacity of the house. Miss Gilman, who appeared in the title role; Miss Calhoun, and Mr. Campbell carried off the honors of the performance.—BIJOU OPERA HOUSE (Jacob Litt, manager; J. P. Sullivan and co. presented Leaves of Shamrock 10 to two very large sized audiences. Interest centered in the star, who was very entertaining, indeed.

WINONA.—PHILHARMONIC HALL (John Reuter, manager; The season was opened 8 by Lincoln J. Carter's Fast Mail. Good house; fair co.—ITEM: Our new opera house is progressing rapidly, and will be opened about Dec. 1.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager; The season opened here 7 with Harvest Moon to a fair house, far better than the performance at Grand Rapids.

SOLUTE.—THE LACON (A. E. Miller, man-

ager; Margaret Mather 5, 6 to overflowing houses both nights. The Witch 10 to good houses. Wait Till the Clouds Roll By 7, 8 to good houses. Hoss and Hoss 9, 10. This is really a good farce-comedy. Noble 12 to a house that was used to its entire capacity. The Fast Mail 13.

MONTANA.

HELENA.—Hess's OPERA HOUSE (J. C. Remington, manager; Hoss and Hoss 5, 6.

PHILIPSBURG.—McDONALD'S OPERA HOUSE (A. A. McDonald, manager; The Stowaway 6; fair business.

NEBRASKA.

OMAHA.—BOVEY'S THEATRE (Thomas F. Bovey, manager; John T. Kelly, supported by Mattie Vickers, Florrie West, and a good co. in the Irish comedy, McFee of Dublin, to good business 10-12.—PARSON STREET THEATRE (W. J. Burgess, manager; Katie Emmett in The Waits of New York 10-12.

FREMONT.—LOVE OPERA HOUSE (Miller and Ellick, managers; Fast Mail 10; big business.

HASTINGS.—KEAR OPERA HOUSE (A. H. Hurter, manager; Jack Dill and Ella Leeds co. 1; 3; post business. Jack and the Bean Stalk 5, 6; fair business.

NEBRASKA.—OPERA HOUSE (J. J. Osborn, manager; The Jeannie Winston Opera co. in La Perichole to a good house 12.

NEW HAMPSHIRE.

MANHATTAN.—THEATRE (A. H. Davis, manager; A Busy Day pleased a good house 9. Lucier's Minstrels gave a good performance to a fair house 11.

CONCORD.—WHITE'S OPERA HOUSE (J. C. White, manager; The season at this house opened 9 with Uncle Hiram; business large.

NEW JERSEY.

NEWARK.—WISER'S NEWARK THEATRE (Col. William H. Wisner, manager; Evans and Hoey in A Parlor Match 12-14; full houses. The Old, Old Story to a fair house 15. E. E. Vance's Limited Mail 19.—JACOBS' NEWARK OPERA HOUSE: Good Old Times drew large houses 12-17. Police Patrol 18-21.—WALSH'S OPERA HOUSE (Fred. Waldman, manager; Gus Hill's World of Novelties drew crowds 12-17. Estelle Wellington was repeatedly applauded. Rentz-Sandley co. 17-18.

LONG BEACH.—BROADWAY THEATRE (Neise Cannon, manager; The Burglar 12; good business; performance excellent. Gloria 13. George M. Chatter, manager; Minnie Lester 5-10; good houses.—OCEAN THEATRE: Oliver Byron in The Plunger; better than ever; business large.

ROCKERT.—ROCKERT THEATRE (W. S. Ross, manager; Telephonia, a sprightly burlesque, drew fair houses 12-17. The Kid will be the next attraction.—ITEM: Manager Ross closes his house 19-21, the booking for this date not ending him. Mr. Ross is determined hereafter to present nothing but good attractions.—Crombitt's Theatre will open 22.

TAYLOR OPERA HOUSE (John Taylor, manager; Ullie Akerstrom and co. presented Miss Roemer 8 to a popular price to good business. Harry Lacy and a strong supporting co. gave a fine performance of The Planter's Wife 12. Business large.

NEW YORK.

ALBANY.—HARRIS' BLECKER HALL (O. H. Butler, manager; Evans and Hoey in A Parlor Match to a full house 4.—LELAND OPERA HOUSE (H. P. Soulier, manager; Held in Slavery, afternoon and evening, to fair houses. Neil Burgess' County Fair co. No. 1 opened to a large audience 12 for three nights and matinee.—FAMILY THEATRE (C. H. Smith, manager; Hart's Novelty co. 12-15. C. H. Smith (Thomas Barry, manager; International Vandervilles 12-15.

BROOKLYN.—LYCEUM THEATRE (H. E. Wolff, manager; The White Squadron 12-17; large and well-pleased audiences. Dr. Bill next.—ACADEMY (H. A. Jacobs, manager; The Midnight Alarm 12-14; large business. Tony Pastor's Vanderville co. tested the capacity of the house 15-17.—ITEM: THEATRE (M. S. Robinson, manager; Business excellent.

CORTLAND.—OPERA HOUSE (Warner Road, manager; Reno and Ford's Joshua Simkins co. 17; good business. The season here opened good.

COVINGTON.—OPERA HOUSE (A. C. Arthur, manager; Old Homestead 10; delighted audience. The S. E. G. sign was put out before the doors were opened. Receipts, \$700. Held in Slavery 14; large audience.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager; Frank Mayo presented Davy Crockett 12 to a well-pleased audience. The Old Homestead 14 to a big house; everybody delighted.

ROSELLEVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager; Frank Mayo in Davy Crockett drew a large house 7. The Old Homestead 8, 9, 10, 11.—ITEM: Manager Bird will resign the position he has so ably filled for the past nine years, much regretted by all patrons of the house. Charles L. Purinton, of the Ocean Opera House, will succeed Mr. Bird. He will retain control of the Ocean house, the two being managed jointly.

ITHACA.—WHITE'S OPERA HOUSE (H. L. Hilgus, manager; Francesca Redding to good business 12-17.

GLOVESVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager; O'Donnell's Neighbors 10; fair business. A fair Rebel 6; good house. Agnes Herndon and her excellent co. in La Belle Marie 6; big business.

ELIZABETH.—WATSON AVENUE THEATRE (Wagner and Reis, managers; Dark.—OPERA HOUSE (Wagner and Reis, managers; The Old Homestead 4; large and highly pleased audience. George A. Baker Opera co. 12-17; good business.—ITEM: Local Manager Smith, of the Opera House, announces that hereafter infants in arms will not be admitted to the house without paying an admission fee of 5c. A reform long needed.

HUDSON.—OPERA HOUSE (P. Fox, manager; New York Day by Day to a fair audience 7. Uncle Tom's Cabin 14; largest house of the season.

PORT JERVIS.—THEATRE NORMANDE (Will S. Devans, manager; Dr. Bill 13; large audience; excellent performance.

OWEGO.—ACADEMY OF MUSIC (J. A. Wallace, manager; Lillian Kennedy in She Couldn't Marry Three drew well and pleased 8. A Fair Rebel to a fair house 10. Full Moon canceled by Manager Wallace 14. Joseph Murphy 15; Bobby Gaylor 17.

SALENA.—H. R. JACOBS' OPERA HOUSE: The White Slave drew fairly 8-11. A Fair Rebel 12-14; Agnes Herndon 15-17; Wagner's Landings 19-21; Agnes Herndon 22-24.—WHITE'S OPERA HOUSE (Wagner and Reis, managers; The Tar and Tartar was sung in a spirited manner by an excellent co., including Fred. Frear, William Pruette, Annie Meyers, and Mathilde Cottrell, 12, 13 to large audiences.

CONES.—CITY THEATRE (E. C. Game, manager; She Couldn't Marry Three 10; crowded house.

SIDDELTOWN.—CASINO THEATRE (Horace W. Covert, manager; Dr. Bill 11; large and appreciative audience.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager; Evans and Hoey in A Parlor Match 9; large and delighted audience; performance excellent. She Couldn't Marry Three 12; large and well-pleased audience; performance satisfactory.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers; Agnes Herndon in La Belle Marie 3 to the benefit of Crystal Lodge No. 13, K. of P., to a very large house. Charles J. Richmond showed the house with the star. E. E. MacFadden was very clever, and his impersonations were clean-cut and artistic throughout. The rest of the co. were competent.—ITEM: The costumes worn by Miss Herndon were the most elegant ever seen here.—Joseph Morris left here 12 to join Decker Brothers' Minstrels.

NEWICHL.—CLARK'S OPERA HOUSE (L. and A. Sabcock, managers; Held in Slavery to a large and well-pleased audience 10.—ITEM: Annie Boyle was taken suddenly ill in the afternoon and unable to appear in her role that evening. Her

place was filled by Nellie Emmett in a very satisfactory manner.

UTICA.—OPERA HOUSE (H. E. Day, manager; Mark Murphy presented O'Donnell's Neighbors before a fair-sized audience 7. Agnes Herndon in La Belle Marie 12; good-sized audience.

ALBION.—GRAND OPERA HOUSE (H. A. Foster, manager; A Social Session to fair business 13.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers; Lillian Kennedy 6; house and performance both good. Agnes Herndon 12; fair house; performance excellent.—SPARK'S OPERA HOUSE (W. S. Sink, manager; Anne Mitchell 12-14.

WATERTOWN.—CITY OPERA HOUSE (E. H. Gates, manager; Lillian Kennedy in She Couldn't Marry Three 7 to the capacity of the house; general satisfaction. A Fair Rebel 10; good business.

NORTH CAROLINA.

CALIECH.—METROPOLITAN HALL: The Colonel to a fair house 12; good performance.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager; Manager Gottschalk's entertaining and of furnishing bulletins from the stage of the Sullivan and Corbett fight 7, proved a good one, and a packed house was the result. Hoss and Hoss 8. The Francis Walker Concert co. to good business 9. Shipped by the Light of the Moon 9; fair business. Philadel Concert co. to good business 10.

OHIO.

DAYTON.—THE GRAND (Harry E. Peicht, manager; Katie Emmett 9 in Killarney; fair business.—THE PARK (Harry E. Peicht, manager; Wills, Collins and Wills' Two Old Cronies commenced a week's engagement 12 and have turned people at every performance. May Russell Novelties co. 12-14.—CURS: The Lost Paradise will be at the Grand 15.—Since the burning of the Opera House at Piqua, O., arrangements have been made to run a special train from Piqua to Dayton on all "big" nights.—Robert McNair, of the Killarney co., was a member of the Siders' Home stock co. several seasons ago. He was busy handshaking during his short stay here.

COLUMBUS.—THE HENRIETTA (Dickson and Talbot, managers; Al. G. Field and co.'s Minstrels gave an excellent entertainment to crowds 10-12. Nat C. Goodwin in A Gilded Fool to the capacity of the house 12-17. The new play has made a success.—GRAND OPERA HOUSE (James G. and Henry W. Miller, managers; Decker Brothers' Minstrels delighted a crowded house 11. The Prodigious Father entered a good house at the opening 12, and business has been increasing at every performance. The play is well mounted and splendidly cast.—PARK THEATRE (Dickson and Talbot, managers; P. F. Baker in Chris and Lena to crowded houses 12-17.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager; Pearl Melville 5-10 to S. K. O.

WANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager; Al. G. Field's Minstrels 9; large and well-pleased audience. By Wits Outwitted 12; good business.

MT. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers; This house opened 7 with Lizzie Evans in The Little Blacksmith to good business. Al. G. Field's Minstrels to S. K. O.; very satisfactory performance.—ITEM: Lizzie Evans is a Mt. Vernon girl, and we are proud of her, for she is a very clever actress.—Harry Shunk, with Al. G. Field's Minstrels, is a Mt. Vernon boy. He pleased the audience by telling some anecdotes of his boyish days in Mt. Vernon.

SANDUSKY.—BREMEN'S OPERA HOUSE (Otto H. lig, manager; By Wits Outwitted made its first appearance here 8, and was well received. Ole Olson packed the house 10.

UNIONVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors; Edwin Ferry in Damon and Pythias to a small audience 10.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager; Donnelly and Girard in Natural Gas drew an immense house 7.

TIFFIN.—NOLAN'S OPERA HOUSE (E. R. Hubbard, manager; By Wits Outwitted 9; small house; co. good.—ITEM: A Woman's Oath, booked for 5, 6, failed to appear.

FREMONT.—OPERA HOUSE (E. H. Russell, manager; Middaugh's Musical Comedy co. in Our German Ward 12; good business.

POREWS.—OPERA HOUSE (Edward L. Keiser, manager; Bonshaw and Ten Brock in The Nabobs pleased a good house 12.

WARREN.—NEW WARREN OPERA HOUSE (Elliott and Geiger, managers; Edwin Harford in The Shamrock 14; good house.

OREGON.

PORTLAND.—MARQUAN GRAND OPERA HOUSE (S. H. Friedlander, manager; Jean Houston, of Cincinnati, the lecturer and reader, delivered a lecture

MASSACHUSETTS—Continued good business.

BOSTON—**MASSACHUSETTS OPERA HOUSE** (F. H. Keene, manager): *Don Quixote* in the Plaster's Daughter 7:30; fair business.

QUINCY—**QUINCY OPERA HOUSE** (Theodore F. Barron, manager): *White and Black* Comedy Co. booked for 19-21; did not appear, having stranded in Reading.

PLANTERS—**PLANTERS OPERA HOUSE** (R. N. Smith, manager): *Little World* 12; satisfactory business.

WATERBURY—**WATERBURY OPERA HOUSE** (C. C. Penta, manager): The *Unlabeled Opera House* was opened 2 by *Henry and Tom Brock* with *The Shadow Detective*; very large house. *Henry and Tom Brock*, with his *Shadow Detective*, drew another large house.

PITTSBURGH—**PITTSBURGH OPERA HOUSE** (W. D. Evans, manager): *Little Rhodes* 9-10; fair business.

SCANTON—**SCANTON OPERA HOUSE** (M. H. Burgher, manager): *The Old Homestead* 5; packed house. Mr. and Mrs. Sidney Drew in *That Girl from Mexico* 6, 7 to fair business. The *Grey Mare* 9 to large and refined audience.

SPRINGFIELD—**SPRINGFIELD OPERA HOUSE** (John W. Kerr, manager): *Baker Opera Co.* 9-10; fair business. *Frank Mayo* opened in *Davy Crockett* 12 to a good house. *Frank Mayo* and *Tom Brock* left the *Baker Opera Co.* here to join the *Far and Tartar Co.*

MASSACHUSETTS—**MASSACHUSETTS OPERA HOUSE** (John W. Kerr, manager): *Two Old Crows* 8; attendance much better than the *Co. Deserved*. The only redeeming feature was the singing and dancing by the quartet of young women. Mr. and Mrs. Sidney Drew presented *That Girl from Mexico* 12. The play is a three-act comedy and is brilliant of fun. Small audience. The *Open Gate* was given as a curtain-raiser.

WATERBURY—**WATERBURY OPERA HOUSE** (Griffith and Co., manager): *Kellar* opened a large and delighted audience 5. *Jane Combs* in *Wesley House* 10; small house.

SPRINGFIELD—**SPRINGFIELD OPERA HOUSE** (John E. Murphy, manager): *Bartholomew's Equine Paradox* 8; good business.

QUINCY—**QUINCY OPERA HOUSE** (L. F. Walters, manager): *That Girl from Mexico* 12; fair business; very good attraction. The *Shadow Detective* was enthusiastically received by a large audience 12.

LANCASTER—**LANCASTER OPERA HOUSE** (G. and C. A. Becker, manager): *The Shadow Detective* drew a top-heavy house. *Lodgers Taken In* 7; light house. The play and *Co.* were so inferior that the managers of the *Opera House* refused to allow them to appear 8. *Telephona* played a large house 10.

BRADFORD—**BRADFORD OPERA HOUSE** (Wagner and Reis, manager): *Frank Mayo* in *Davy Crockett* 10; good attendance. *Freeland's Minstrels* 12; fair house.

WILLIAMSPORT—**WILLIAMSPORT OPERA HOUSE** (J. L. Guinter, manager): The *Grey Mare* opened the house 5 to 8. *Two Old Crows* 10; large and delighted audience. *Primrose and West's Minstrels* 15; good-sized and pleased audience. *Specialties* good. **ACADEMY OF MUSIC** (W. G. Elliot, manager): *The Old Homestead* 8; large audience.

READING—**READING OPERA HOUSE** (John D. Miller, manager): Mr. and Mrs. Sidney Drew gave a very clever performance of *That Girl from Mexico* 8. *New York Day by Day* was well presented to a large house 10. **GRAND OPERA HOUSE** (George H. Miller, manager): *Daniel Kelly's* performance of *The Shadow Detective* was well received by a large audience 12.

LEBANON—**LEBANON OPERA HOUSE** (George H. Spang, manager): The regular season was opened 9 by *Widow Murphy's Goat* to a full house. Audience well pleased. *Bartholomew's Equine Paradox* 10-11; J. K. Emmet in *Fritz* 20.

JOHNSVILLE—**JOHNSVILLE OPERA HOUSE** (Alexander Adair, manager): *The Noss Family* gave a very enjoyable musical entertainment to a large house 10. **EDINBURGH** (Harry Davis, manager): The new faces this week are *Alfred Pilgrim*, *Rose Calahan*, *Milton Lyons*, *Kino-Kano*, *Joe Clancy*, *Crimmins* and *Taylor*. *Pete Lamar*, *Wart Haley*, *Ella Saunders*, *Lillian Melbourne*, and *Price and Barr*.

RHODE ISLAND

PROVIDENCE—**PROVIDENCE OPERA HOUSE** (Robert Morris, manager): Across the Potomac 9-10; good houses. *A Trip to Chinatown* 12-14; excellent business. *George Thatcher's Minstrels* 15-17; big advance sale. *John L. Sullivan in The Man From Boston* 19-21. **R. F. KEITH'S OPERA HOUSE** (E. R. Ryan, manager): *The Police Patrol* opened 12 to 8 R. O. *The Voodoo* or *A Luckier Charm* 12-14. **LOUISIANA'S MUSEUM** (William C. Chase, local manager): *May Prindle*, supported by *Jay Hunt* and *Lothrop's stock* co., in *The Wages of Sin* drew large houses 9-10. *Sentenced to Death* 12-17; *Lucky Ranch* 19-21. **MUSIC HALL** (J. A. Shibley, manager): *Reeves' American Band* gave a pleasing concert to a large house 9. **THEATRE**: *Reeves' American Band* left to go to Portland, Ore., where they have a five weeks' engagement at the Exposition. *Madame Karatta Morgan* accompanied as soloist. *William Mason* has succeeded *D. H. Campbell* as press agent at *Lothrop's Museum*. *Charles Beebe*, in advance of *Thatcher's Minstrels*, was here 9. *Frank C. (Fritz) Thayer*, representative in advance of *Frank W. Sanger* and *Gus Rothner's* new musical comedy production, *The Voodoo*, or *A Luckier Charm*, arrived here 11. *Manager Shibley*, of *Musical Hall*, has announced a series of concerts by the *New York Symphony Orchestra*, to be given in December, January and February.

NEWPORT

NEWPORT OPERA HOUSE (Henry Bull, manager): *Thomas E. Murray* has surrounded himself with a good, lively *Co.* in *The Voodoo* that enabled the piece to go with a great deal of energy 10, when he opened his season here to a big house. *Rebecca Morrison*, the dancer *Marguerite* of her father's production of *Faust*, had a good house in *The Danger Signal* 11. *Boy's Trip to Chinatown* to good business 15. *Fields and Hanson* will have a good house 17. *Annie Pixley* is due 20, and *James O'Neill* in his new play, *Fontenelle*, will have a warm welcome 20. **THEATRE**: *Alfred Kayne* and his bride, *Attale Claire*, are at the *Malcolm Cottage*, Key Street, which they have rented for the rest of the season.

SOUTH CAROLINA

COLUMBIA—**COLUMBIA OPERA HOUSE** (Eugene Cramer, manager): *Barlow's Minstrels* 9; large and well-pleased audience.

CHARLESTON—**CHARLESTON ACADEMY OF MUSIC** (Charles W. Keogh, manager): *McCarthy's Minstrels* 8; fair house. **GRAND OPERA HOUSE** (L. Arthur O'Neill, manager): *Little Nugget* 8 made a surfeit of fun for a good house.

TENNESSEE

MEMPHIS—**GRAND OPERA HOUSE** (George R. Marsh, manager): The season was opened with *Fitz and Webber* in *A Breezy Time* to a large house and fair business for the remainder of the week, followed by *George Wilson's Minstrels* to fair business. **LYCOUR THEATRE** (John Mahoney, manager): This house was filled 17 by crowds to hear the result of the champion glove contests at New Orleans, by rounds. Owing to the change in management, this theatre is somewhat behind in its opening date, but promises, after it is once opened, to be kept up by a choice lot of booking, comprising some of the best on the road this season. **THEATRE**: *Tom Dwyer*, we are pleased to notice, has been retained by the *Grand Opera House* management to "hold the door" again for this season. *Tom* is very popular, and the decision of the management quite a compliment. *William G. Marsh*, a cousin of the business manager, is the treasurer of the *Grand* for this season. *Professor Herman Arnold* will be responsible for the music this season. *Both houses* have him as their leader and manager of the orchestra.

EVANSVILLE—**STRAUS'S THEATRE** (Staub and Smith, managers): *McLean and Prescott* in *The Duke's Wife* and *The Merchant of Venice* 7, 8, to fair business. The *MacCollin Opera Co.* opened a three nights' engagement with *Fausto* to a fair house 12. **THEATRE**: *Fannie D. Hall*, the prima donna of the *MacCollin Co.* was called suddenly to New York by telegram announcing the death of her mother. *MacCollin*, on short notice, assumed the role of *Fausto*, playing the part very successfully, being especially recalled in the second and

third acts. *Manager Staub* wears an unusually happy smile over a bouncing baby boy the cause.

EVANSVILLE—**THE VANDERBILT** (Staub and Smith, managers): *A Breezy Time* 8-10; good houses. *George Wilson's Minstrels* drew fairly well 12; *Lizzie Evans* 15; *Ship Ahoy* 16, 17. **THEATRE**: *Staub and Smith*, engaged and *Reilly*, managers: *Kanaka* did a prosperous business 12-14. The *Weston Brothers* in their musical comedy, *The Way of the World*, 15-17.

CHATTANOOGA—**NEW OPERA HOUSE** (Paul R. Albert, manager): *Prescott MacLean* Co. 9, 10 and matinee to large matinee but light business at night; performance very satisfactory.

GALLATIN—**TOMMINS OPERA HOUSE** (H. A. Holmes, manager): The house was opened 9 by *Weston Brothers* in *Way of the World*; fair-sized audience; performance very good.

TEXAS

SAN ANTONIO—**GRAND OPERA HOUSE** (J. R. Tendick, manager): The amateurs anticipated the professionals this season in the opening of the *Grand*. *Finest* was presented 5-6 by the *Club's* *Ward and Society* to packed houses. **THEATRE**: *J. P. Curran*, who is *Manager Tendick's* assistant, states that if managers will send him the business for the "cupes" he will see that they will be properly drilled. **THEATRE**: *Finest* was presented 5-6 by the *Club's* *Ward and Society* to packed houses. **THEATRE**: *J. P. Curran*, who is *Manager Tendick's* assistant, states that if managers will send him the business for the "cupes" he will see that they will be properly drilled. **THEATRE**: *Finest* was presented 5-6 by the *Club's* *Ward and Society* to packed houses. **THEATRE**: *J. P. Curran*, who is *Manager Tendick's* assistant, states that if managers will send him the business for the "cupes" he will see that they will be properly drilled.

AUSTIN—**MILLET'S OPERA HOUSE** (McCabe and Young's Colored Minstrels): A top-heavy house.

TEKARKANA—**GHO'S OPERA HOUSE** (Erlich Brothers, manager): The *Georgia Minstrels* opened the season 8 to a large house, principally gallery.

BEVAN—**GRAND OPERA HOUSE** (Schwarz and White, managers): *McCabe and Young's Minstrels* 12. *La Raglanita* 15, followed by *Fitz and Webster's Breezy Time* Oct. 6. **DOILETS**: *E. L. Roy*, advance representative for *McCabe and Young*, dropped in 5, and registered in your correspondent's book of records. The house is all in readiness for the season, and we anticipate a good one. First-class attractions have been booked to appear. Numerous photos have been added to the office of *Jacob Schwarz*, and he now has a collection of over 1,000.

UTAH

SALT LAKE CITY—**THEATRE** (C. S. Burton, manager): *Alabama* 7; excellent business. The *Junior Partner* 8-10; poor business.

VERMONT

BRATTLEBORO—**OPERA HOUSE** (Lucier's Minstrels): A full house; excellent *Co.*

VIRGINIA

RICHMOND—**NEW RICHMOND THEATRE** (Branch and Leath, managers): *The Nobles* to fair business 7, 8. *Charles H. Yale's New Devil's Auction* co. played a very successful engagement 9 to 10. The *Private Secretary* 11, 12 to fair business.

LYNCHBURG—**OPERA HOUSE** (C. W. Beckner, manager): *Killmarie and the Rhine* 10; fair business. *Devil's Auction* 12; good business.

PETERSBURG—**ACADEMY OF MUSIC** (Thomas G. Leath, manager): *Devil's Auction* to large and delighted audience 8. The *Colonel* opened the regular season 12, and more than pleased a fair audience.

ROANOKE—**OPERA HOUSE** (H. A. Moscov, manager): *Killmarie and the Rhine* 9; fair business. *Devil's Auction* 11; largest audience of the season.

WASHINGTON

TACOMA—**THEATRE** (S. C. Heilig, manager): *Von Vonson* 5, 6; fair houses.

WEST VIRGINIA

CHARLESTON—**BURLING OPERA HOUSE** (A. S. Burles, manager): *Henshaw and Ten Brock* in *The Nobles* 9; fair house. *Al. G. Field's Operatic Minstrels* 10. Mr. Field is a general favorite with our theatre-going people, and never fails to pack the house, and furthermore, he never fails to give the best minstrel performance in this section.

WHEELING—**OPERA HOUSE** (Alfred Rheinstrom, manager): *Dickster's Minstrels* 13; large audience; pleasing performance. *Charles A. Gardner* 7, 8, good *Co.* and good business. **THEATRE**: *English Circle* 8, opening this house for the season; good business.

PARKERSBURG—**ACADEMY OF MUSIC** (E. B. Cady, manager): *Charles A. Gardner* 10; poor business. *The Nobles* 13; good business.

WYOMING

CHEYENNE—**OPERA HOUSE** (Junior Partner): Good house. *Alabama* 10; large house.

WISCONSIN

MILWAUKEE—**DAVIDSON** (Sherman Brown, manager): After a week of darkness *Superba* opened 11 to large attendance, which continued during the week. The performance was very creditable considering that it was the first of the season. One would hardly recognize the old *Superba* by the production as it is given, there having been so many new and attractive features introduced. The *Co.* with one or two exceptions, has been carefully selected. *Ada Melrose* as *Mora*, and *Louise Dempsey* as *Superba* are exceptionally well suited to their parts. *John Drew* in *Masked Ball* 10 to 11. **ACADEMY OF MUSIC** (Sherman Brown, manager): The same excellent *Co.* as the *Davidson* last season in *Blue Jeans* opened 11, doing a successful business all the week. *Lawrence Hanley* is as satisfactory as ever as *Perry Bascomb*, and *Laura Burt* more so than last season, as her work is much more finished. *Jennie Goldswaite* has a good part as *Sue Endale*. The rest of the *Co.* is capable, and the performance was entirely satisfactory. **THEATRE**: *Brook Jacob Litt*, manager: *Mr. Litt's* new piece, *A Nutmeg Match*, building a large and handsome new theatre on the site recently purchased by him, to be opened next Fall, if possible. The theatre, if built according to the present ideas of Mr. Litt, Milwaukee will have a house that will be entirely different from the plan of any other theatre in the West. It will be built with a view of having sufficient seating capacity to permit of many seats that will bring a high price of admission, and also many at cheaper prices.

CHIFFEWA FALLS—**OPERA HOUSE** (W. H. Stoddard, manager): *F. H. Mills* 5; fair business. *Past Mail* 10; good business.

SHREVEPORT—**OPERA HOUSE** (J. M. Kohler, manager): *Edwin Tanner* in *The Mountebank* and *Dr. Jekyll and Mr. Hyde* 7, 8; fair houses. *John Dillon* in *A Model Husband* is booked for 20.

MADISON—**FULLER OPERA HOUSE** (Edward M. Fuller, manager): *Haverly's Nastodon Minstrels* 8; large and fashionable audience.

WISCONSIN—**WISCONSIN OPERA HOUSE** (Frank J. Miller, manager): *A Nutmeg Match* 10; good business.

BELOIT—**WILSON'S OPERA HOUSE** (R. H. Wilson, manager): *Haverly's Minstrels* 11; full house. This was the opening of the season here.

LA CROSSE—**THEATRE** (F. Stradella, manager): *Haverly's Minstrels* gave an old-fashioned minstrel show to a large and well-pleased audience. *Carter's Past Mail* 7 in a return engagement

to a fair-sized house. *Frank Willis* and *Co.* in *Wait Till the Clouds Roll By* to a fair-sized house 12-13. **THEATRE**: *The Warner Sisters*, late with *Pauline Hall*, joined *Willis* *Co.* at *Des Moines*, Iowa.

CANADA

TORONTO—**OPERA HOUSE** (F. H. Cohen, manager): *Tony Pastor* opened a three nights' engagement 12 to a crowded house. *Agnes Herndon* 15-17; *Jed Prouty* 18-20. **GRAND OPERA HOUSE** (O. B. Sheppard, manager): *Joseph Murphy* 8-10; large business. *Friends* 19-21. **ACADEMY OF MUSIC** (Kirkman, manager): *Victoria Jarbeau* opened 12 to a good house. **THEATRE**: *H. R. Jacobs* has been in town for two days, and has renewed *Jacobs* and *Spawrow's* lease of the *Toronto Opera House* for five years, which with the unexpired term of the present lease makes their term run seven years from date. There has been a great deal of talk regarding a new theatre for Toronto which as yet has never amounted to anything. But the matter has at last arrived at a definite shape, and *Alexander Manning*, the present owner of the *Grand Opera House*, has decided to build one of the finest temples of amusement on the continent. It will have a roof garden the same as the *Casino* and *Madison Square Garden* in New York. It will seat from 2,000 to 2,500 people and will cost in the neighborhood of \$2,000,000.

HALIFAX—**GRAND OPERA HOUSE** (Thomas Reche, manager): This house was opened by *Hermann* to big business. **THEATRE**: *The Grand* has been thoroughly overhauled and enlarged during the past summer at a cost of \$20,000 and is now one of the finest theatres in Canada. The stage has been enlarged so that it will now hold scenery for the latest traveling *Co.* Another gallery has been added, electric lights put in and the house refitted throughout.

ST. JOHN'S—**OPERA HOUSE** (A. O. Skinner, manager): *Cleland's Minstrels* 5-6; good houses. *Lewis Morrison* in a grand spectacular production of *Faust* 8-10; large and well-pleased audiences.

BRANTFORD—**STRATFORD OPERA HOUSE** (Perival, F. Green, manager): A farewell entertainment prior to leaving for New York and England, was given by the *Misses Webber* 9. The performance was an ambitious one including *Shakespeare* and comedy and tragedy besides an old Puritan comedy called *Long Ago*. The large audience warmly applauded the whole entertainment.

ST. THOMAS—**OPERA HOUSE** (George T. Claris, manager): *Jacob Ellis* in repertoire to crowded houses 7-8. *C. H. Haystead*, manager of this *Co.*, has secured the services of a good band and first-class orchestra which proves a strong drawing card in towns of this size.

MONTREAL—**ACADEMY OF MUSIC** (Henry Thomas, manager): *Friends* opened to a large house 12. The piece made a decidedly favorable impression. The author, *Ed. Milton Royce*, made a hit as the hero. *By Proxy* 10. **THEATRE**: *Spawrow and Jacobs*, managers: *Lillian Lewis* in *Long Ago* to fair business 12-17. *Miss Lewis* received several curtain calls. *Lewis Morrison* in *Faust* 19. **THEATRE**: *Royal Sparrow and Jacobs*, managers: *Dan McCarthy* in *The Rambler* from *Clare* to big business 12-17. **LYCOUR THEATRE** (W. W. Moore, manager): A specialty *Co.* did good business 12-17.

LONDON—**GRAND OPERA HOUSE** (A. E. Root, manager): *O'Donoghue's Neighbors* drew a good house 10, but the *Co.* and performance, although good, did not reach anticipations. The *Joie Mills Dramatic Co.*, carrying an excellent orchestra and band of ten, opened week of 12 to fair business. *Charles H. Haystead*, the proprietor and manager, is a native of this city.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Friday.

DRAMATIC COMPANIES.

A TURKISH BATH: Horton, Kans. Sept. 20. *Manhattan* 22. *Clay Centre* 23. *Junction City* 24. *Kansas City, Mo.* 25-Oct. 4. *Leavenworth* 25. *Topeka* 26. *Atchison* 27. *St. Joseph* 28. *Plattsburgh* 29. *Chillicothe* 30.

ALBANY: Albany, N. Y. Sept. 19-20.

ALEXANDER SALVANI: Topeka, Kans. Sept. 20. *St. Joseph* 21.

A. M. PALMER'S STOCK: Omaha, Neb. Sept. 20. *St. Joseph* 21. *Kansas City* 22-24. *St. Louis* 25-Oct. 1. *Chicago* 11. 1-15.

ALCANTARA STOCK: San Francisco, Cal. July 15—indefinite.

A PAIR REBEL: Buffalo, N. Y. Sept. 19-20. *Erie* 21. *Jamestown* 22. *N. Y.* 23. *Salamancas* 24. *Bradford* 25. *Albany* 26. *Albany* 27. *Hornellville* Oct. 1. *Corning* 2. *Elmira* 3.

ACROSS THE POTOMAC: Harlem, N. Y. Sept. 19-20. *Philadelphia* 21, 26-Oct. 1.

AUGUSTINE DAILY: Boston, Mass. Sept. 19-20.

AUGUSTINE NEWELL: Baltimore, Md. Sept. 19-20.

AGNES HERNDON: Corning, N. Y. Sept. 20. *Albany* 21. *Syracuse* 22-24.

ARTHUR BARK: Waco, Tex. Sept. 20. *Fort Worth* 21. *Dallas* 22. *Tyler* 23. *Shreveport* 24. *Marshall* 25. *Texarkana* 26. *Hot Springs* 27. *Ark.* 28. *Pine Bluff* Oct. 1.

A. W. FREEMONT: Kansas City, Mo. Sept. 19-20. *Omaha* 21. *Des Moines* 22. *Quincy* 23. *Albia* 24. *Oskeola* Oct. 1. *Des Moines* 2. *Perry* 3. *Boone* 4. *Ames* 5.

A. W. FREEMONT: New Orleans, La. Sept. 19-20.

ALBANYWOOD: New Edgewood Falls; Edmo. Mo. Sept. 20. *Kirksville* 21. *Macdon* 22. *Chillicothe* 23. *Lexington* 24. *Kansas City* 25-Oct. 1.

ADA GRAY: Jersey City, N. J. 1-3.

ADA MELVILLE: Fremont, O. Sept. 19-20. *Mansfield* 21-Oct. 1.

ARTHUR C. SEDMAN: Genoa, N. Y. Sept. 20. *Penn* 21. *Waco* 22. *Waco* 23.

BY WITS OUTWITTED: Akron, O. Sept. 20.

BOOTH OF THE SEA: Rochester, N. Y. Sept. 19-20. *New York City* 21-Oct. 1. *Jersey City* N. J. 1-3.

BALDWIN-MELVILLE: Canal Dover, O. Sept. 19-20. *Mansfield* 21-Oct. 1. *Hamilton* 2.

BLACK CROOK: New York City Sept. 1—indefinite.

BUCKLER-WARDEN: Millville, N. J. Sept. 19-20. *Mr. Holly* 21-Oct. 1. *Long Branch* 2. *Evansville* 3. *Terre Haute* 4. *Lafayette* Oct. 1.

BLACK THORN: Worcester, Mass. Sept. 21, 22.

CHARLES A. GARDNER: Nashville, Tenn. Sept. 19-21. *Chattanooga* 22. *Birmingham* 23. *Atlanta* 24. *Ga.* 25.

CHARLES T. ELLIS: Cohoes, N. Y. Sept. 20. *Albany* 21. *Gloversville* 22. *Amsterdam* 23.

CALICOETTES: Conroy, S. C. Sept. 19-21.

CHARLES DICKSON: (Incog.) Washington, D. C. Sept. 20. *Baltimore* 21. *Johnstown* 22. *Wheeling* 23. *W. Va.* 24. *Canton* O. 25. *Zanesville* 26.

CARRIE LOUIS: Marysville, O. Sept. 19-21. *Upper Sandusky* 22-Oct. 1.

CAPT. HENRY U. S. A.: St. Louis, Mo. Sept. 19-21. *Bloomington* 11. *St. Jackson* 12. *Springfield* 13. *Danville* 14. *Evansville* 15-Oct. 1. *Louisville* 16.

CHARTERED: Warren, Ill. Sept. 19-21.

COUNTY FAIR: Patterson, N. J. Sept. 20-21.

CLAIR TUTTLE: Bethlehem, Pa. Sept. 20-22. *Leannette* 23. *Tarleton* 24.

CANNON BALL EXPRESS (Braden and Wild): Baltimore, Md. Sept. 19-20. *Pittsburg* 21. *St. Oct. 1.*

CORRY PATTON: Fremont, Neb. Sept. 19-21. *Grand Island* 22-Oct. 1.

CROCKETT COMEDY: Albion, Neb. Sept. 19-21. *Central City* 22-Oct. 1.

CRUISEMAN LAWN: Chicago, Ill. Sept. 19-21.

CUTLER-BATTON COMEDY: Guthrie, Ind. Sept. 19-21.

D. H. L. AUSTIN: Birmingham Ala. Sept. 20. *Atlanta* 21. *Augusta* 22. *Columbus* 23. *Chas.* 24. *Danvers* 25. *Lowell* 26. *Mass.* 27. *Nashua* 28. *N. H.* 29. *Dover* 30. *Portsmouth* 31

LEDERER COMEDIANS: San Francisco, Cal., Sept. 20-21.

LIMITED MAIL: Newark, N. J., Sept. 19-24.

HATTISBURG: Pa., 27, Altoona 27, Johnstown 28, McKeesport 29, Beaver Falls 30, Akron, O., 1, Cleveland 3-8.

LOST PARADISE: Youngstown, O., Sept. 20, Akron 21, Lima 22, Springfield 23, Dayton 24, New York city 25.

LAST DAYS OF POMPEII: Cleveland, O., July 26-27, indefinite.

LEWIS MORRISON: Montreal, P. Q., Sept. 19-24, Chicago, Ill., 25-27, Brockville 28, Kingston 29, Belleville 30, Peterboro Oct. 1, Toronto 3-8.

LYCEUM THEATRE (Frohman's): Chicago, Ill., Aug. 29-30, indefinite.

LOST IN NEW YORK: Detroit, Mich., Sept. 19-24, Grand Rapids 25-27, Chicago, Ill., 28-30.

LILLIAN LEWIS: Brooklyn, N. Y., Sept. 19-24.

LORD ROONEY: Rochester, N. H., Sept. 20, Portland 21, 22, Rockland 23, Bath 24, Lewiston 25, 26, Portsmouth, N. H., 27, Lynn, Mass., Oct. 1, 2, Framingham 3, Ware 4, Pittsfield 5, Northampton 6, Westfield 7, New York, N. Y., 8-10.

LATER ON: Chicago, Ill., Sept. 19-24, St. Louis, Mo., 25-27, Milwaukee, Wis., 28-30.

LESLIE DAVIS: Topeka, Kan., Sept. 20, Junction City 21, Abilene 22, Salina 23.

LITTLE NUGGET: Meridian, Miss., Sept. 20, Mobile, Ala., 21, New Iberia, La., 22, Orange, Tex., 23, Beaumont 24, Houston 25, Galveston 26, San Antonio 27, Austin 28, Corsicana 29, Fort Worth Oct. 1, Dallas 2, Denison 3, Greenville 4, Bonham 5, Tyler 6, Kadachoches 7.

LIGHTS OF LONDON: Boston, Mass., Sept. 19-24.

LEONA E. LANE: Pierce, Neb., Sept. 20-21.

LIZZIE EVANS: Little Rock, Ark., Sept. 20, Hot Springs 21, Hope 22, Texarkana 23, Bonham, Tex., 24, Denison 25, Sherman 26, Dallas 27, Fort Worth 28, Tyler Oct. 1.

L. ALBERT BROTHERS: Lawrence, Kans., Sept. 20, Topeka 21, Des Moines, Ia., 22-24, Omaha, Neb., 25 Oct. 1.

LEAVES OF SHAMROCK: Duluth, Minn., Sept. 20, Red Wing 21, Mankato 22, Sioux Falls, So. Dak., 23, Sioux City, Ia., 24-26.

LYCEUM THEATRE (Sharp's): Montgomery City, Mo., Sept. 19-24.

LITTLE GOLDIE: Norfolk, Va., Sept. 21-24.

LITTLE THUNDER: Hastings, Mich., Sept. 20, Lowell 21, Belding 22, Big Rapids 23, Grand Haven 24, Kalamazoo 25, 26.

LITTLE TIPPETT: Spokane Falls, Wash., Sept. 20.

LABADIE ROWELL: Marion, O., Sept. 21, Lancaster 22, Circleville 23, Washington C. H. 24, Chillicothe 25.

MR. AND MRS. ROBERT WAYNE: Sandusky, O., Sept. 19-24, Bowling Green 25 Oct. 1.

MCCARTHY'S MISADVENTURES: New Orleans, La., Sept. 19-24, Nashville, Tenn., 25-28, Memphis 29 Oct. 1, St. Louis, Mo., 3-5.

MILTON KOBLES: Kansas City, Mo., Sept. 19-24, Decatur, Ill., 25, Lincoln 26, Quincy 27, Fort Madison, Wis., 28, Rock Island, Ill., 29, Burlington, Ia., Oct. 1, Dubuque 2, Decorah 3.

MIDDAUGH COMEDY: Mt. Pleasant, Mich., Sept. 20, Clare 21, Reed City 22, Ludington 23, Manistee 24, Traverse City 25, Cadillac 26, Kalamazoo 27, Petoskey 28, Kalamazoo Oct. 1.

MADAME HILLMAN: Wickford, R. I., Sept. 20, 21, Wakefield 22-24, Norwich, Conn. 25 Oct. 1, New London 2-5.

MAUD ATKINSON: Sidney, O., Sept. 19-24, Eaton 25 Oct. 1.

MISS HILFETT: Cincinnati, O., Sept. 19-24, Cleveland 25 Oct. 1, Boston, Mass., 2-5.

MAY BROTHERS: Oshkosh, Wis., Sept. 19-24, Antigo 25 Oct. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

ROLAND REED: New York city Sept. 5-indefinite.

ROBERT DOWNING: St. Paul, Minn., Sept. 19-24, Minneapolis 25-27, Stillwater 28, Eau Claire, Wis., 29, Dubuque, Ia., 30, Rockford, Ill., 31, Madison, Wis., 1, Janesville Oct. 1, Oshkosh 2, Racine 3, Elgin, Ill., 4, Ottawa 5, Kankakee 7, Edgewood 8.

ROBERT MAXWELL: New York city Aug. 20-21.

RILEY COMEDY: Ligonier, Ind., Sept. 19-24.

RAILROAD TICKET: Chicago, Ill., Sept. 19-24, Logansport, Ind., 25, Fort Wayne 27, Springfield, O., 28, Findlay 29, Sandusky 30, Fostoria Oct. 1, 2, 3, 4, 5, Canton 6, Youngstown 7, Beaver Falls, Pa., 8, McKeesport 9.

RAMBLER FROM CLARE: New York city Sept. 26-27.

SPRING COMEDY: Washington, Ia., Sept. 19-24, Chillicothe 25 Oct. 1.

SOL SMITH RUSSELL: Tacoma, Wash., Sept. 20, Seattle 21, 22, Spokane Falls 23, 24, Helena, Mont., 25, 26, St. Paul, Minn., Oct. 1-3.

SHE COULDN'T MARRY THREE (Lillian Kennedy): Dover, N. J., Sept. 20, Middletown, N. Y., 21, Port Jervis 22, Mechanicville 23, Little Falls 24, Fort Plain 25, Johnstown 26, Gloversville 27, Herkimer 28, Amsterdam 29, Mattawan Oct. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

WALKER LEWIS: Granite Falls, Minn., Sept. 19-24, Hibbing, So. Dak., 25-27, Brainerd, Minn., 28, Grand Rapids 29 Oct. 1, Wahpeton 2-5.

WAIT TILL THE CLOUDS ROLL BY: Fenton, Ia., Sept. 20, Cedar Rapids 21, Fairfield 22, Ottumwa 23, Davenport 24, 25.

WYMAN TYROLEAN: Rochester, Pa., Sept. 20, Beaver Falls 21, Latonia 22, Salem, O., 23, Voss Von Voss: Portland, Ore., Sept. 19-24, San Francisco, Cal., 25 Oct. 1.

OPERA AND CONCERT.

AMERICAN BAND (Reeves): Portland, Ore., Sept. 20 Oct. 22.

ANNIE PINLEY OPERA: Boston, Mass., Oct. 3-15.

BAKER OPERA: Springfield, Mass., Sept. 19-24, Worcester 25 Oct. 1, Waterbury, Conn., 2-8.

BIJOY OPERA: Louisville, Ky., May 12-indefinite.

CALHOUN OPERA: Minneapolis, Minn., Aug. 28 Oct. 1.

COMEDY OPERA BURLESQUE: Newark, N. J., Sept. 22-23.

DE WOLF HOPPER OPERA: New York city Aug. 15-indefinite.

PURDY HILL OPERA: Albany, N. Y., Sept. 20, Waterbury, Conn., 21, Hartford 22, New Haven 23, Bridgeport 24, Williamsport, Pa., 25, Wilkes-Barre 26, Scranton 27, Reading 28, Lancaster 29, Philadelphia Oct. 3-7.

FISK TENNESSEANS: Postville, Minn., Sept. 20, West Union 21, Fayette 22, Monticello 23, Avonmore 24.

HENRY E. DIXON OPERA: New York city July 15-indefinite.

HENRY MAPLES OPERA: Boston, Mass., Oct. 17-29.

LILLIAN RUSSELL OPERA: San Francisco, Cal., Sept. 19-24.

LARRY THE LORD: Philadelphia, Pa., Sept. 19-24, New York city 25 Oct. 1.

MARIE GURNEY OPERA: Elizabeth, N. J., Sept. 20, Paterson 21 Oct. 1.

NEW AMERICAN OPERA (Hinrich's): Philadelphia, Pa., May 2-indefinite.

ONION MUSIC CONCERT: San Francisco, Cal., Oct. 24, Brooklyn, N. Y., Oct. 25.

PAULINE HALL OPERA: New York city Sept. 19-indefinite.

SERAPID: New York city June 30-indefinite.

SHIP AHOY: Paducah, Ky., Sept. 20-21.

TAR AND TARANT: Philadelphia, Pa., Sept. 19-24, Pittsburg 25 Oct. 1, Wheeling, W. Va., 26, Altoona, Pa., 27.

THE ISLE OF CHAMPAGNE: Philadelphia, Pa., Sept. 19-24, Pittsburg 25 Oct. 1, Washington, D. C., 2-8.

VALERIE OPERA: Grand Rapids, Mich., Sept. 19-24, Toledo, O., 25 Oct. 1.

VARIETY AND BURLESQUE.

BILLY LESTER SPECIALTY: Boston, Mass., Sept. 19-24.

CITY CLUB BURLESQUE: Louisville, Ky., Sept. 19-24, Chicago, Ill., 25 Oct. 1.

ENGLISH GAIETY GIRLS (Fleming): Boston, Mass., Sept. 19-24.

EARLY BIRDS: Kensington, Pa., Sept. 19-24.

FRENCH FOLLY BURLESQUE: Philadelphia, Pa., Sept. 19-24.

FIELD AND HANSON VAUDEVILLE: Providence, R. I., Sept. 19-24.

GUS HILL'S STARS: Pittsburg, Pa., Sept. 19-24, Cincinnati, O., 25 Oct. 1, Louisville, Ky., 2-5.

GUS HILL NOVELTIES: New York city Sept. 19-24, Philadelphia, Pa., 25 Oct. 1, Baltimore, Md., 2-8.

LILLY CLAY BURLESQUE: New York city Sept. 19-24, Harlem 25 Oct. 1.

LESTER AND WILLIAMS BURLESQUE: Philadelphia, Pa., Sept. 19-24.

LILLIAN EARLE: Troy, N. Y., Sept. 19-24.

MAY RUSSELL BURLESQUE: Columbus, O., Sept. 19-24, Dayton 25 Oct. 1, Louisville, Ky., 26 Oct. 1.

MABEL SNOW FOLLY BURLESQUE: Valley City, N. Dak., Sept. 20, Tower City 21, Casselton 22, Sheldon 23, Langdon 24.

MAY HOWARD BURLESQUE: Boston, Mass., Sept. 19-24.

NIGHT OWLS BURLESQUE: Cleveland, O., Sept. 19-24, Indianapolis, Ind., 25 Oct. 1, Cincinnati, O., 2-5.

PARISIAN FOLLY BURLESQUE: Harlem, N. Y., Sept. 19-24.

ROSE HILL: Cincinnati, O., Sept. 19-24.

REIZ SANTLEY BURLESQUE: Newark, N. J., Sept. 19-24.

REILLY AND WOODS: New York city Sept. 19-24, Tony Pastor: Cleveland, O., Sept. 19-24.

TURNER'S ENGLISH GIRLS: Grand Rapids, Mich., Sept. 19-24.

WEHNER AND FIELDS' SPECIALTY: Baltimore, Md., Sept. 19-24.

MINSTRELS.

AL. G. FIELD: Huntington, W. Va., Sept. 20, Parkersburg 21, Wheeling 22, Steubenville, O., 23, Altoona, Pa., 24, Johnstown 25, Greensburg 26, Conneaut 27.

C. W. VERBLEN: Watkins, N. Y., Sept. 20, Canadaigua 21, 22, Peru 23, Ithaca 24, Waverly 25, Danville 26, Bath 27, Cortland 28, Oneonta Oct. 1, Binghamton 2, Port Jervis 3, Albany 4.

CHAS. E. SCHILLING: Oakesburg, Ill., Sept. 20, Canton 21, Lincoln 22, Springfield 23, Jacksonville 24, Quincy 25, Hannibal, Mo., 27, Keokuk, Ia., 28, Burlington 29.

DECKER BROS.: Boston, Mass., Sept. 19-24.

GORMAN: Columbus, Ga., Sept. 20, Montgomery, Ala., 21, Selma 22, Pensacola, Fla., 23, Mobile, Ala., 24, New Orleans, La., 25 Oct. 1, Galveston, Tex., 2-4, Houston 5, Austin 6, San Antonio 7, 8.

GORTON'S MINSTRELS: Louisiana, Mo., Sept. 20, Haverly's MINSTRELS: Minneapolis, Minn., Sept. 20, 21.

LAW DOCKSTADER: Milwaukee, Wis., Sept. 19-24, St. Paul, Minn., 25-27.

MALLORY BROS.: Chetopa, Kans., Sept. 21, Independence 22, Howard 23.

PRINCE AND WEST: New Brunswick, N. J., Sept. 21, Elizabeth 22, Orange 23, Vankers, N. Y., 24, New York city 25 Oct. 1.

WEST AND RAYMOND: Middletown, Pa., Sept. 20, Carlisle 21.

CIRCUSES.

BARNUM AND BAILEY: Topeka, Kans., Sept. 20, Salina 21, Hutchinson 22, Winona 23, Emporia 24, Kansas City, Mo., 25, Leavenworth, Kans., 26, Lexington, Mo., 27, Marshall 28, Moberly Oct. 1, 2, 3, 4, 5.

BURK AND FORD: Brooklyn, N. Y., Sept. 20-21.

HUNTING: Centralia, Ill., Sept. 20, Mt. Vernon 21, HUBBARD AND LEWIS: Storm Lake, Ia., Sept. 20, Fond du Lac 21, Sac City 22, Wall Lake 23.

WINDLING BROTHERS: Marquette, Mich., Sept. 20, Bedford 21, Clarinda 22, Red Oak 23, Plattsmouth 24, Neb., 25.

SAN BURNS: Watertown, N. Y., Sept. 19-24.

WALTER L. WAIR: Fullerton, Neb., Sept. 20, St. Paul 21, Ord 22, Ravenna 23, Hastings 24.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINE: York, Pa., Sept. 19-21, Reading 22-24, Allentown 25-28, Hazleton 29 Oct. 1, Shenandoah 30, Danville 3-5.

BRADEN MUSEUM: Horse Cave, Ky., Sept. 20-21.

BRADEN'S EUROPEAN MUSEUM: Elk River, Wis., Sept. 19-24.

DR. CARVER WILD WEST: Toronto, Ont., Sept. 26 Oct. 1.

H. L. MOUNTFORD: Watertown, N. Y., Sept. 19-24.

I. E. KENNEDY (Measurist): Ada, O., Sept. 19-24.

KELLAN (Magician): Wilkes-Barre, Pa., Sept. 20, Scranton 21, Pottsville 22, Phoenixville 23, Bethlehem 24, Trenton, N. J., 25, Bridgeton 26, Wilmington, Del., 27, West Chester, Pa., 28, Reading 29.

MRS. GENERAL TOM THUMB: Great Bend, Kans., Sept. 20, Larned 21, Dodge City 22, Garden City 23, La Junta, Col., 24.

MEXICAN BILLY: Alledo, Ill., Sept. 19-24.

PROFESSOR HERMANN: New York city Sept. 19-indefinite.

WICHTA JACK'S WILD WEST: Washington, D. C., Sept. 19-24.

FURS

MUFFS - BOAS - CAPES - COLLARS - AND CRAWATTES

ALSO

FOR TRIMMINGS IN ALL KNOWN FURS

AT SURPRISINGLY LOW PRICES

FURS AND FUR-LINED GOODS OF EVERY DESCRIPTION

C. G. GUNTER'S SONS

134 FIFTH AVE. NEW YORK

CANDLER, S. C.: Camden Opera House, Sept. 19-20, Nov. 1-3, 10-30, Dec. 2-11, Jan. 1-20, 22-31.

CARL DROVER, OHIO: Big 4 Opera House, Nov. 4-5, Dec. 17-31, Jan. 4-14.

CINCINNATI, OHIO: Pike's Opera House Sept. 19-24, Oct. 3-22, Nov. 7-23, Jan. 21-28.

CLINTON, ILL.: New Fair Opera House, Oct. 2-15, 27-30, Nov. 1-26, Dec. 4-17.

COLUMBUS, KANS.: Columbus Opera House, Sept. 25-30 Oct. 1-10, 17-24, Nov. 7-10, 21-23, Dec. 1-12, 25-31.

DESSINGER, OHIO: Kipp's Opera House, Sept. 19-30 Oct. 1-22.

FAYETTEVILLE, N. C.: Fayetteville Opera House - Fair Dates, Nov. 23-29.

GOVERNOR, N. Y.: Union Hall, Sept. 30-31, Oct. 1-3, 11-13, Nov. 12-13, 23-25, Dec. 5-11.

KEARNEY, NEB.: Kearney Opera House, Sept. 10-17 Oct. 17-24, Nov. 25-30, Dec. 3-24.

KITTANNING, PA.: Grand Opera House, Sept. 26-30 Oct. 1-10.

MEXICO, MO.: Grand Opera House, Oct. 10-21 (State Racing Meeting).

OWENSBORO, KY.: New Temple Theatre, Oct. 20-31, Nov. 4-5, 12-13, Dec. 10-25.

PHOENIX, ARIZ.: Devereaux Opera House, Sept. 10-30 Oct. 1-13, 16-31, Nov. 1-21, Dec. 2-31.

SHAMON, PA.: G. A. R. Opera House, Oct. 31, Nov. 1-12.

TYROSE, PA.: Academy of Music, Sept. 24, 25-27, 29-30 Oct. 1-12, 14-15, 20-31, Nov. 1-21, 23-25, 27-30, Dec. 3-10, 15, 16, 22-28.

UNIONVILLE, OHIO: City Opera House, Sept. 5-30 Oct. 1-22, Nov. 4-5, 7.

VICTOR, IOWA: Watson's Opera House, Oct. 2, Nov. 1, Dec. 1.

WINCHESTER, KY.: Winchester Opera House, Oct. 17-31, Nov. 1-20, Dec. 3-31, Jan. 1-12.

YORK, PA.: York Opera House, Sept. 26-30 Oct. 1-10, 12-22, 24-29, Nov. 7-12, 15, 17, 23-30.

OBITUARY.

Michel Rene Thibault, the celebrated Palais Royal comedian is dead. He was born at Nantes on May 7, 1817. His parents were iron keepers who vainly wished that he might follow the same life. He went to Paris, and for a time lived in extreme poverty. Resolving to become an actor, and despite an extreme timidity, he succeeded in interesting the comedian Duquesnois in his purpose, and he was by this friend appointed to the Conservatoire where the jury rejected him unanimously. He first appeared with a traveling troupe at Fontainebleau, in the roles of Leander and Eustas. He fared poorly, and after leaving the hospital, where he had been sent in an exhausted condition for lack of food, he got an engagement in the theatre of Montpelier. Here he played leading juvenile parts, but at the end of two ambitious attempts he was so ill treated by the manager that he ran away to Paris. Here he was received with sympathy by Bocage, who secured him a place in the Theatre de la Tour d'Auvergne to fill the place of an intending debutant named Daubray. He was thereafter publicly known by this name. He played in various European capitals. While in Belgium he attracted the attention of Offenbach, who engaged him for the Renaissance and the Bouffes. Succeeding in these engagements, he obtained his lasting fame at the Palais Royal, where he made his debut in 1877.

F. W. BALTES & CO., SHOW PRINTERS

Largest and Cheapest. PORTLAND, OREGON

American Academy of the Dramatic Arts

UNCEUM SCHOOL OF ACTING

FRANKLIN H. SARGENT. President

The regular academic course begins Oct. 26. Apply to

PERCY WEST, Business Manager,

THE BERKELEY LYCEUM,

29, 31, and 33 West 45th Street, N. Y.

THE FALSE FRIEND

Great Union Square Theatre success 125-31. This play now for sale or to lease. Apply to G. Fawcett, 25 West 27th St.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

ADVERTISEMENTS: Temple Opera House, Sept. 13-30, Nov. 1-10, 12-17, 20-31.

ALHAMBRA, N. Y.: Grand Opera House, Sept. 21-29, (Fair dates).

MANAGER'S DIRECTORY.

THEATRES.

BRADFORD, PA.

THE COLUMBIAN THEATRE

Now undergoing complete remodeling, ready about Sept. 2. Seating 600. Stage 27 ft. x 30 ft. by Sonman and Landis, Chicago. Strictly first-class structure address.

W. H. B. SMITH, Secretary.

CANAL BOVER, O.

THE 4 OPERA HOUSE

Completed Jan. 1, 1924. Ground floor seating 1,100. Population 5,000, with 6,000 to draw from. Electric cars pass the house. None but first-class companies need apply. No cheap or repertoire companies booked. Now booking for 1924-25.

SEITZ AND COE, Managers.

CHEYENNE, WYO.

CHEYENNE OPERA HOUSE

Correspondence solicited for booking of first-class attractions only.

STABLE AND FISHER, Managers. (Successors to D. J. Rhodes.)

DOTHAN, ALA.

DOTHAN OPERA HOUSE

Capacity, 100. On first floor. On trunk line from Northwest to Jacksonville, Fla. Population, 1,500.

W. C. FRASER, Manager.

DOWAGIAC, MICH.

DEKWITH MEMORIAL AUDITORIUM

Handsome and most complete theatre in the State. Seating capacity, 700. Electric lights, steam heat, commodious dressing rooms, stage 20 ft. x 30 ft. elegant scenery and decorations, everything new. Population of city, 4,000; tributary population, 20,000. Will be opened Nov. 25. A few first-class attractions wanted for next season.

A. B. GARDNER, Manager.

ELYRIA, O.

ELYRIA OPERA HOUSE

Population, 6,000. Dates open. Seats 900.

W. H. PIER, Manager.

MEXICO, MO.

THE FERRIS GRAND

An elegant house on ground floor, seating 1,200. Everything strictly first-class and best house between St. Louis and Kansas City. Several good dates for 1924-25 left.

P. F. HOKK, Business Manager.

OSHEOSH, WIS.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,200.

J. E. WALLACE, Manager.

DODGE CITY, KANSAS.

HELLY'S OPERA HOUSE

Half way between Kansas City and Denver. Good one night stand. First-class attractions do a paying business.

W. H. PEABODY, Manager.

WAUSAU, WIS.

ALEXANDER OPERA HOUSE

Just completed. Entirely new. The attention of all managers of attractions is called to the fact that a new Opera House has been built to replace one destroyed by fire last January. Stage 32 ft. x 30 ft., curtain opening, 24 ft. x 10 ft.; to grooves 18 ft.; between girders, 16 ft.; to gridiron 30 ft. Seating capacity, 600. Steam heat. Electric lights. First-class orchestra. Seated with Andrews' opera chairs. Scenery painted by Sonman and Landis. Want good attraction to open house any time between Sept. 20 and Oct. 1. For time and terms apply to:

GEORGE W. HARRISON, Mgr.

HOTELS, ETC.

ALLENTOWN, PA.

HOTEL ALLEN

Rates \$2.50 per day. Elevator and all first-class facilities.

JOHN M. HARRIS, Proprietor.

BROOKLYN, N. Y.

137 LAWRENCE STREET.

Five minutes from all theatres. Professionals given best accommodation and attention. The best of professional references.

MRS. COLEMAN, Proprietor.

SYRACUSE, N. Y.

THE VANDERBILT

Conveniently located to all places of amusement. To Members of the Profession: American plan, \$2.50 per day and upward. European plan, rooms \$1.00 per day and upward. An elegant cafe has just been added to this hotel.

J. M. FIFE, Proprietor.

Formerly of Cleveland, O., and New York.

LAWRENCE SCHOOL OF ACTING.

(Founded 1869.)

106 West 42d Street, New York.

EDWINGORDON LAWRENCE, Director

Ladies and gentlemen thoroughly and practically prepared for the professional stage. Class room, 207 feet, containing fully equipped stage. Large practice rooms for use of students. A whole building (three floors) devoted to school purposes. Graduates of this school have been placed with Wm. Rice, Friends, James O'Neill, The Burial, Thomas W. Keene, The World Against Her, etc. The director of this school gives no "guarantees," but can proudly point to the past. Circular on application.

DION BOUCICAULT'S PLAYS

For sale on royalty. Apply to MISS HARBURY, 21 W. 4th St., New York.

ELOCUTION, ACTING, ETC.

PROCTOR'S THEATRE SCHOOL OF ACTING.

CHARLES LEONARD FLETCHER, DIRECTOR.

PROCTOR'S THEATRE, 230 ST., NEW YORK

THE ONLY SCHOOL FOR THE STAGE IN AMERICA. SITUATED IN A FIRST CLASS THEATRE, GIVING INSTRUCTION ON REGULAR PROFESSIONAL STAGE.

To attempt to teach acting in parlors and small rooms, as most teachers do, and expect the pupil to be competent to go on the stage, is absurd. Pupils can enter anytime. Incompetent persons not accepted. Circulars. Open throughout the year. Fall term commences Sept. 5.

Alfred Ayres.

224 WEST 15TH STREET.

Instruction in elocution, orthography and the actor's art.

Twelve weeks' course, that fully prepares the average pupil for responsible parts. Misses Rose Coghlan, Alberta Gallatin, Adelaide Fitz Allen, Eliza Warren and many others, are numbered among Mr. Ayres' pupils. No stage on which to amuse the pupil and squander his time. Begin with rehearsals when trees begin to grow at the top; when architects begin with the house and follow with the foundation, and not till then stage "business" is the very last thing and much the easiest thing to learn. He that begins with rehearsals never gets far; he may become a dramatic artist, but never a dramatic artist. Essentials are never taught by those who do not themselves know them.

Mrs. Emma Waller

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage in every detail. Successful pupils: Misses Maud Harrison, Margaret Mather, Kathryn Kidder, Mrs. Dion Boucicault, Cora Tanner, Selena Fetter, Stella Teuton, Cora Edsall, etc.

SHAKESPEAREAN READINGS.

Mrs. Waller has organized a select class for reading Shakespeare and other poets, where the voice, intonation, and expression of each character is strikingly defined.

261 West 21st Street, New York.

MRS. D. P. BOWERS'

School of Dramatic Instruction.

Rehearsals at Palmer's Theatre.

Course opens early in September. Applications should be made at once to STURTEVANT HOUSE, New York City.

Mr. Harry Pepper

THE VOICE.

ITS PRODUCTION, TRAINING AND CULTIVATION.

Pure school of ballad singing taught. Ladies and gentlemen prepared, coached, etc., for the stage, opera, concert, etc., both vocally and dramatically. Vocal Studio, "THE HARDMAN."

135 Fifth Avenue, New York.

COSTUMES.

RARE OPPORTUNITY.

Artistic Creations in Stage Gowns

AT GREATLY REDUCED PRICES.

287 Fifth Ave. I. BLOOM, Manager.

CARD.

M. LANGLEY & CO.

Theatrical Costumers.

Formerly Cutter and Designer for

HAWTHORNE.

Estimates promptly furnished for productions.

Address 40 West 2d Street, City.

Your patronage solicited.

The Eaves Costume Co

63 EAST TWELFTH STREET.

Carry a stock of over 1,000 costumes adapted for Historical, Theatrical, Masquerade or Operatic presentations which are offered for sale at low prices, or can be rented by responsible parties in any part of the United States or Canada, on reasonable terms. Special designs prepared. Band, military and society uniforms and equipments. Theatrical tights, shoes, swords, and in fact every requisite for the stage or parlor entertainments.

Write, with particulars, for estimates which will be cheerfully answered.

M. Herrmann,

Costumer

Has removed to

20 W. Twenty-ninth St., near Broadway.

WHS.

CHAS. L. LEITZ,

Successor to Heimer & Leitz.

THEATRICAL WIG MAKER

Grasses, Paints, Powders, Etc. A large stock always on hand.

120 FOURTH AVENUE.

Between 25th and 26th Streets, New York

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

30 - YEAR - 30

America's Representative Emotional Actress.

MAUDE GRANGER

In Lawrence Marston's powerful romantic play.

LENORA

And complete repertoire, assisted by LAWRENCE MANNING and company of metropolitan players. A few weeks open in 1924-25.

EDGAR BAUM, Business Manager.

Business address, Care of RANDALL & DICKSON, 1147 Broadway, N. Y.

PROCTOR AND MANNING, Managers.

W. STOKES CRAVEN

EUROPE TILL DECEMBER

Address Low's Exchange, Charing Cross, London

THE LEADING SINGING COMEDIAN.

WILLIAM BLAISDELL

AT LIBERTY.

Address Coleman House, Broadway and 27th Street.

OSCAR EAGLE

White Squadron Co.

ESTHER LYON EAGLE

Lost Paradise Co.

Season 1924-25.

ROSE EYTINGE'S

School of Acting

121 EAST TWENTY-THIRD STREET.

Between Fourth and Lexington Avenues.

NEW YORK.

Ensemble and individual instruction given in elocution and practical stage-work.

Actors and actresses coached in special parts.

Plays read, revised and rehearsed.

Amateur performances conducted.

MAY WHEELER

Leading Woman past two seasons Mr.

Barnes of New York.

AT LIBERTY.

Address BELMAR, N. J., or agencies.

DIGBY BELL

Address en route.

PATTI ROSA

In DOLLY VARDEN and a New Play by CHAS. T. VINCENT.

WILL O. WHEELER, Manager.

Howard Kyle

Address 40 Gramercy Park, New York.

Mrs. ROBERT MANTELL

(Marie Sheldon.)

LEADING LADY.

Address, 104 West 9th Street, or agents.

CAROLINE HAMILTON

SOPRANO.

Harnabee, Karl and MacDonald.

Fred. C. Graham

TREASURER AND MANAGER.

AT LIBERTY.

Address MIRROR.

FRANK KARRINGTON

Will be "featured" in the great production,

UNDERGROUND.

Season 1924-25.

CORDIE DAVEGA

The Vendetta.

Address agents.

J. F. Hayes

With Frank Williams Co. in 12 P. M.

Mr. Marshall P. Wilder

Permanent address, care New York P. O.

Mrs. Augustus Cook

(Miss Madge Carr.) Stowaway Co. 1820-21.

Thomas J. Lawrence

Address 16 Gramercy Park, New York.

Frank Colman

The Danger Signal, 1892-93. Address MIRROR.

Fanny Denham Rouse

Engaged season 1924-25 by Jacob Litt.

Marie Hilforde

Disengaged. Address care MIRROR.

John C. Buckstone

Address Low's Exchange, 117 Broadway.

Grace Sherwood

Jane-Special Co.

Gertrude Conkling

Care of MIRROR.

John E. Martin

Characters or Old Men. 706 Byard St., Phila.

Walter Browne

Character Comedian, Baritone; late Savoy, London.

Address MIRROR.

Alice Brown

As Elizabeth Leyden in The Witch. 1st Season.

Frederick Webber

Juveniles. 477 West 2d Street.

Harold Grahame

Agnes Wallace-Villa Co. Season 1924-25.

Mr. Beaumont Claxton

Expresses thought and feeling by voice and action.

Marie Bell

Prima donna soprano, late Carleton Opera Co.

Alex Bell

Tenor. Both care White-Smith & Co. 8 E. 19th St.

W. Hull Crosby

With Arthur Rehan. Address MIRROR.

Wm. H. Pascoe

Leading juveniles with James O'Neill.

J. D. Murphill

With Alexander Salvini Co. Season 1924-25.

Fletcher Williams

Juveniles and Light Comedy. 111 East 20th St.

Celie Ellis

Mrs. Horton in Dr. Bill.

Etheldred ap Williams

Miss Lucy Schuldt

Leading business. Disengaged. Newark, N. J.

Ernest Bartram

Dr. Bill Company. 1924-25.

Lucille LaVerne

Leads Jos. Haworth, Margaret Mather. At liberty.

BRISTOW ALDRIDGE

Late manager The Wages of Sin, Aldridge's All Star Specialty Co., etc., etc.

Open for engagement as manager, agent or treasurer. Address

Care DRAMATIC MIRROR office.

PROFESSIONAL CARDS.
NOTICE TO MANAGERS.

In cases of
DISSATISFACTION
in Singing and Dancing Soubrettes, I am prepared
to fill positions made vacant by same.

Soubrettes and Comedians taught new dances by
ED. COLLYER
46 Clinton Place, New York.

La Regalancita

THE CHILD WONDER

In her great specialties, DANCING and RECITA-
TIONS

For open time and terms address

DOROTHY, Manager.
Care MIRROR.



Address R. I. NUGENT, 25 W. 10th St.

MISS LANSING ROWAN

DISENGAGED.

Address this office.

Edwin A. Barron
CHARACTER COMEDY. Late with Robert Man-
tell. At liberty. Address Agents, or MIRROR.

The Original American Whistler

FRANK LAWTON

Fourth Month Madison Square Garden. Re-
engaged for next Summer.
Fifth year with Hoyt and Thomas.

Sigmund B. Alexander
Dramatist. Author of Ithia's play, "Judith" etc.
Original plays to dispose of: A Curtain Raiser.
Farce-comedy, and Society Drama. Address No
33 Summer Street, Boston, Mass.

ALFRED YOUNG

Address care the American Academy of Dramatic
Arts, 25 East 24th Street.

MAUDE DUDLEY.

Comedy, Ingenues, or Leading Juveniles.
AT LIBERTY
Address 26 East 12th St.

MABEL BERT

With Harrison and Bell's

LITTLE TIPPETT CO.

HELEN VON DOENHOFF

CONTRALTO.

Permanent address, Steinway Hall, New York.
Engagements accepted for Concert or Opera.

Edgar Strakosch

Manager
MASTER CYRIL TYLER.

The Phenomenal Boy Soprano.
Address 117 Broadway, care of Abbey, Schoeffel
and Grant.

Claude H. Brooke

As BEN GAY in A TRIP TO
CHINATOWN.

Hoyt's Madison Square Theatre.

Alexander Rule

LEADING HEAVY or CHARACTER.
Season 1891-92. Dancers with James O'Neill in
Monte Cristo.
Address 249 East 13th Street.

Fannie Batchelder

Harrigan's Theatre 1890-91-92.

LEADING JUVENILE. Season 1892-93.

Miss GRACE GOLDEN

The Fencing Master

JOSEPH CUSACK
Characters. 23 Main Street, Poughkeepsie, N. Y.

MAUDE DE ORVILLE
At liberty. Leads and Juveniles. Address—Lake
Ohio.

J. JAY SHAW

Property Man. At liberty for Season 1892-93.
Address Box 84 Bellefontaine, Ohio.

PROFESSIONAL CARDS.

CHARLES W. ARNOLD

BUSINESS MANAGER

THE COLONEL.

Address MIRROR.

FRANCES HARRISON

BOWLINE

in W. D. Leavitt's

SPIDER AND FLY.

Address MIRROR.

1891-92

ROBERT

1892-93

DROUET

LEADING BUSINESS.

EFFIE ELLISER CO.

J. H. FITZPATRICK

THE AUDIENCE CATCHER.

At Liberty. Address this office.

JOURNALISTIC WORK ABOVE PAR.

COLLIN

LATE WITH AUGUSTIN DALY
IN EUROPE AND AMERICA.

Address
this
Office.

KEMPER

PLAYING
LIGHT COMEDY
AND
JUVENILES.

With Metropolitan Stock Company for Season of 1892-93.

Josephine Arnot

LEADING BUSINESS.

Address care MIRROR, or per route in the papers.

SEASON 1892-93.

LILLIAN LEWIS

LADY LIL.

As Pippo in Mascot, a great success.

Jas. Aldrich Libbey

Engaged season 1892-93. **DIGBY BELL** Opera Company. Address 77 8th Ave.

MINNIE SELIGMAN

Address this office.

LOUISE CALDERS

Specialty Engaged as Leading Woman, **BULLS AND BEARS**. Season 1892-93.

Address care MIRROR.

LOUISE BEAUDET

Specialty engaged for the production of

PURITANIA

With PAULINE HALL OPERA CO.

Address this Office.

MISS LILLIAN CLEVES

Having postponed her contemplated starring tour, is free to consider
offers to play LEADING BUSINESS with male star
or in Stock Company.

Address MIRROR.

STELLA REES

LEADING AND EMOTIONAL PARTS.

DISENGAGED.

Address Agents.

LULU KLEIN

Address this office.

ALBERT BRUNING

Care of The Players.

THE COMEDIAN.

R. L. SCOTT

AT LIBERTY. Address 117 Broadway

FRANK RICH

Manager Leubrie's Telephonia.

Klaw and Erlanger's, 25 West 30th St

PROFESSIONAL CARDS.

Alf C. Wheelan

Specialty Engaged as First

Comedian by Frank

Sanger.

FREDERICK PAULDING

SEASON 1892-93.

AT LIBERTY

After August 15 for engagements in special
productions in New York City, Bos-
ton and Philadelphia.

Address MIRROR.

AT LIBERTY.

FRANK F. GOSS

Stage Carpenter or Properties.

FIVE SUCCESSIVE YEARS WITH HOYT'S COS.

Address, 100 East 14th Street.

Permanent address, MIRROR.

CHAS. T. ELLIS

In his new Comedy-Drama.

Count Casper.

Address A. H. ELLIS,

Care Klaw & Erlanger, 25 W. 30th Street.

MISS MARBURY

Representing the leading Playwrights of
America, England and France.

Manuscripts placed, contracts drawn, orders ac-
cured, royalties collected and promptly remitted.
Charges moderate. Sturtest references given in
New York, London and Paris. Absolute satisfac-
tion guaranteed. No commission from purchasers.
Good Plays Always to be had on Application.
Address, 21 W. 24th Street, New York.

HAVE YOUR PLAY TYPEWRITTEN

BY Z. & L.

ROSENFELD

49 W. 20th St., 2 Pine St., 2 Broadway, 25 W. 10th
St. Telephone 248 Cortland New York city.
Typewritten translations made from all lan-
guages.
Plays and parts typewritten in two hours.
Stenographers supplied by hour or day.

ANNIE MACK-BERLEIN

Address 22 Wadsworth Avenue, corner
West 42nd Street, New York.

HILLIS, Lawyer

175 LASALLE STREET, CHICAGO.

Makes a specialty of theatrical business. Confi-
dential. Prompt. Reasonable. References if re-
quired.

FRANCESCA REDDING

and

HUGH STANTON

Time filled. Permanent address,
210 St. Albans Place, Philadelphia.

Mrs. Alice J. Shaw

(La Belle Stillness).

THE WHISTLING PRIMA DONNA.
On tour, India, Japan, South Africa and Aus-
tralia.
Address care MIRROR.

C. Garvin Gilmaine

AT LIBERTY.

Juvenile and Light Comedian.

Address this office.
Specialty engaged for Summer amusements at
Congress Hall, Cape May, N. J., two seasons.

W. CUTHBERT SYMNS

Business Manager Marie Gurney English Opera Co.

May Whittemore

With Frank Williams' Co. in 12 P. M.

EDWARD VROOM

Address DRAMATIST, MIRROR.

DREW DONALDSON

Mezzo-Soprano. Three years with Casino Co.
AT LIBERTY. Permanent address 24 East 22nd St

Bert Andrus

As Philip Northcote in Kidnapped season 1892-93.

PROFESSIONAL CARDS.

Laura Clement

PRIMA DONNA.
MANUELA, in MISS HELYETT.
TIMES—Laura Clement, a very capable actress and singer, resumed her old part of Manuela.
RECORDED—Laura Clement was back in her old place as Manuela, and a very charming Spanish girl she made.
SUN—Laura Clement sang with much more than her usual brilliance.
WORLD—A waltz was admirably sung by Laura Clement.
Address 256 West 25th Street.

Nina Bertini

Prima Donna Soprano.
Grand and Comic Opera.
Address 47 East 21st Street, New York.

Miss Martinez
LEADING JUVENILES.

Will Mandeville
PRINCIPAL COMEDIAN.
Engaged with Lotta season 1892-93.

KATIE BOSCH

Having completed her vocal studies in Leipzig under Herr F. Rebling, returns to New York this month, and is

OPEN FOR ENGAGEMENTS
IN
CONCERT OR OPERA
Soubrette Roles.
Communications should be addressed in care of THE MIRROR.

Fred Frear

MULEY HASSAN
in
TAR AND TARTAR.

MATTIE VICKERS

(2) E. Indiana St., Chicago, Ill.

Martin Hayden

Fourth Season—Held in Slavery.
Address as per route.

THOMAS R. PERRY
Business Manager.

6 HILLS. Under the management of Primrose and West.

MISS KITTIE RHOADES
In **THE INSIDE TRACK**, and
THROWN UPON THE WORLD.
Address W. R. WARD, Manager.

ROSITA WORRELL
Light Opera, Ingenues, Comedy.
Address MIRROR.

Chas. E. Graham
Engaged with

LARRY THE LORD.

FRED. P. KEHRER
Desires position as **HANDY MAN** with good company.
Address care MIRROR.

ANTHONY REIFF.
Operatic and Dramatic Musical Director, late Academy of Music. **AT LIBERTY.** Violinist, Pianist, Composer.
141 West 104th St.

ABELLA BAKER and GEO. H. BRODERICK
Address care MIRROR.

GORDON EMMONS.
Clerk and Receptionist. Address MIRROR.

PROFESSIONAL CARDS.

CLAY CLEMENT
And complete company, including Miss Adelaide Fitz Allen.
in
HIGH CLASS DRAMA.
GEORGE L. SMITH, Manager.

Maude Russell

AT LIBERTY.
For Leads or Gentle Heavies.
Address MIRROR.

ALEXANDER KEARNEY
LEADS and CHARACTERS
The Canuck, and
Parisian French
Dialects Spoken.
DISENGAGED. This office.

AGNES BURROUGHS

LEADING JUVENILE
with
THOMAS W. KEENE CO.
Address letters this office.

Wilson Barrett

AMERICAN TOUR 1892-93.

All arrangements completed. Wilson Barrett with his extensive repertoire, magnificent scenic productions and superb company of players will start his third American season at the Park Theatre, Philadelphia, Nov. 7, 1892.

BERT COOTE
Leading Comedian,

ALCAZAR THEATRE, SAN FRANCISCO.
Season 1892-93.

FRANK M. KENDRICK
With James T. Powers' A Bad Bargain Co.
Address MIRROR.

MARIE JANSEN
Letters may be addressed
Winthrop, Mass., or care MIRROR.

Benj. W. Anderson
ATTORNEY AND COUNSELOR-AT-LAW.
Business confidential. Collections prompt. Damage cases a specialty on contingent fees. References given when required. Terms reasonable.
27 Ashland Block, corner Clark and Randolph Sts., Chicago, Ill.

MISS MINNIE CUMMINGS
AT LIBERTY FOR STAR OR SPECIAL ENGAGEMENTS.
With new attractive plays. Responsible managers only can address **THE TOWERS**, Elberon, N. Y.

JOHN A. HOLLAND
CHARACTERS.
Address 11 West 28th Street, New York.

JOHN JOSEPH ALLEN
Dramatic Author. Napoleon Bonaparte, Cardinal De Retz, and thirty-eight other plays to dispose of.
Address 12 West 14th Street, Chicago, Ill.

WILLIAM E. GORMAN
BUSINESS MANAGER.
Rosalie Morrison's The Danger Signal

PROFESSIONAL CARDS.

BRIM FULL OF FUN!
A new and original comedy in three acts, entitled
JUST FOR A LARK.
Now being written for
DOUGLAS ATHERTON
The Eccentric Character Comedian.
Appearing in his great dual role of Mr. GARY GEDNEY and ARAMINTY FLOPPINGTON.
Introducing his European ballerina specialty, assisted by Mlle. Leontine Delemer and Signor Lafarge, Parisian Dancers.
AN ALL STAR CAST.
Special Southern Scenery. Ten Kentucky Jubilee Singers. Plantation Songs and Dances. Magnificent Quaint Costumes.
Address care MIRROR.



HILDA THOMAS

Address New York Dramatic Mirror

ADA LEWIS
"Harrigan's Tough Girl."

Harrigan's Theatre, New York.

DAVID BELASCO

Address MIRROR.

Managers, Attention! Do You Want a Utility Man?
C. HUGH BENNETT

At liberty through a misunderstanding. Address MIRROR.

TYRONE POWER

Specially Engaged for a New Comedy under John Russell's Management.

Address Bijou Theatre, or MIRROR.

W. S. HART

Leading Man, Mlle. Rhea's Company, 1892-93
Address care Five A's, 4, West 25th Street, New York.

Beatrice Norman
AT LIBERTY.

JUVENILE. Address 225 Wadsworth Avenue, cor. W. 167th Street.

BEATRICE MORELAND

LEADING BUSINESS. Two Seasons with Rose Coghlan. Address MIRROR.

EMMA VELYN EDITH POLLOCK

Address MIRROR.

J. M. BUCKNER
AT LIBERTY 1892-93.
Late Business Manager One of the Finest. Address Taylor's Exchange, 10 W. 28th Street.

LOUIE K. QUINTEN
Specially engaged for **BIDDY**, with Ezra Kendall's Pair of Kids Company.
Season 1892-93.

SADIE MARTINOT
AT LIBERTY.

Address this office.

MARGUERITE and MAUDE FEALY
LEADING. CHILD ACTRESS AND FANCY DANCER.
AT LIBERTY.

Address agents, or 24 West 25th Street.

PERKINS D. FISHER, COMEDIAN

Sixth successful season, starting under his own management, in

«A + GOLD + DAY»

WRIGHT HUNTINGTON
Jeune Premier. DICK in IMAGINATION.

FLORIDA KINGSLEY
DISENGAGED.
Days and Ingenues. Address agents or this office.

3

- GREAT BIG BOX-OFFICE SUCCESSES -

3

Hundreds Turned Away Four Performances Out of Six.

EDWIN ARDEN

In a Grand Revival of His Great Play.

EAGLE'S NEST

Acknowledged by all to be the best melodramatic production of the season. All new scenery. A strong cast, etc. A record breaker. Everywhere the same cry:

STANDING-ROOM ONLY.

The three attractions are now in their fourth week, and the above is based solely upon solid facts, and not what is to be, BUT WHAT IS. Time all filled for this season. Now booking for 1893-94. Address

CARE KLAU AND ERLANGER, 25 WEST 30TH STREET, NEW YORK.

THE CRUISKEEN**LAWN,****DAN MCCARTHY'S GREAT IRISH PLAY.**

In its second year of phenomenal success. Produced better and stronger than ever. A powerful cast and new special scenery. Last year's great success outdone so far this season.

N. S. WOOD,**THE POPULAR YOUNG ACTOR.**

Has eclipsed all former efforts in a magnificent production of the popular play of New York life.

Out in the Streets

Press, Public and Managers pronounce it a sure and positive winner, and the Box-office endorses it.

W. A. EDWARDS, Sole Manager of Above Attractions.**ALBERT, GROVER & BURRIDGE****Scenic and Decorative Painters.**

Now occupying our own buildings at 3127-33 State Street, Chicago, which has a capacity of twenty frames.

The perfect mounting of plays in every detail relating to their artistic environment a specialty (Crane's For Money, at the Star, an example). Drop-Curtains, Working Models and Sketches. The Decorating and Stocking of Theatres.

ERNEST ALBERT, late of the Auditorium and Chicago Opera House.

OLIVER DENNETT GROVER, of the Chicago Art Institute.

WALTER W. BURRIDGE, of the Grand Opera House and McVicker's Theatre

MISS ELISABETH HARBURY, 25 West 30th Street,

Sole New York Representative.

ROBIN HOOD**Opera Company.**

BARNABEE, KARL AND MACDONALD,
Sole Proprietors

Address all communications to

HARLES EDWARD HAMILTON,

Business Representative.

Garden Theatre, New York.

"The Greatest Comic Opera Ever Written."**WANTED.**

Dates for The Marie
Gurney English Opera
Co.

See Advertisement.

Address W. CUTHBERT SYMS,

Business Manager.

THE MIRROR.

SECOND ANNUAL TOUR**DANIEL SABEL'S CO.**

IN

THE OLD, OLD STORY.

Care KLAU AND ERLANGER,
25 W. 30th Street.

For Sale. 3 GOOD PLAYSBY **LINCOLN J. CARTER**

Author of

THE FAST MAIL

Will sell outright or on royalty.

1. A heroic melodrama, strong cast and superb scenery.

2. A drama of human interest, lady star.

3. Sensational comedy-drama, lady star, good effects.

440 Ellis Avenue, Chicago, Ill.

OPEN TIME, 1892-93**Regalia Open House, Warrensburg, Mo.**

The Regalia is a beautiful new theatre, situated

in the business centre of the city. Has a seating

capacity of 600; furnished with folding opera chairs;

heated by steam; lighted with electricity. Stage is

large and furnished with all necessary scenery,

painted by Seaman and Lendin.

Warrensburg is a city of from 6,000 to 7,000 inhabitants,

situated on Main Line of Missouri Pacific R.

R. R., 6 miles from Kansas City, and 30 miles from Se-

dalia. It is one of the best show towns in the State

for attractions. We always have open time for

good companies. HARTMAN & HARKWARD,

Proprietors and Managers.

FOR RENT.**ELMWOOD OPERA HOUSE.**

Seats 1,000. Population of town, 10,000. Sub-

urban towns, 30,000. Good stage. Ten sets of

scenery. Will rent to right party for three, five or

ten years. Best of reason for renting. A good show

town. House recently remodeled. Reference given

if required. Address W. M. H. TROWBRIDGE,

Proprietor, South Framingham, Mass.

Around the World in 80 Days.

Played to largest week's business done at Niblo's
for years. This is a fact! Week time only.

Address W. J. FLEMING, 430 W. 24th St., N. Y.

**FLABORATE SCENIC PRODUCTION OF THE MOONSHINER**

A Comedy-Drama of life in the

GREAT SMOKY MOUNTAINS.

Now booking Va., N. C., S. C., Ga., Ala.,
Tenn., Ky., W. Va., etc.

Managers, with open time, address OLIVER

TAYLOR, Bristol, Tenn., or Thomas G.

Leath, Richmond, Va.



Our mammas know a thing or two. They secret-

ly put the powders in our papa's tea and coffee,

as it has no taste and no odor, and discovered that

it destroys the diseased appetite for Liquors and

gives to the victim his power of resistance to

temptation. What joyful news this is to know

that those who are slaves to the curse of drink,

or have friends that drink, can be permanently

cured and made new men. The price of this world-

renowned remedy has been put within the reach

of all—\$1 per box, or 6 boxes \$5.

Cure guaranteed. Sent by mail. Sold in drug

stores. Send for Free Samples to the

LIQUORINE SPECIFIC CO., N. Y.,

1235 and 1237 Broadway, Northwest corner 118 St.

Mention this paper.

MAURICE BAUMANN, Counselor at Law.

Member of North Carolina, Rhode Island and

Illinois bars. Twenty years' experience in active

practice. Proprietor of and Attorney for the

CHICAGO SWIFT COLLECTION BUREAU.

General law business and all kinds of collections

in all States and countries. Bonds furnished when

wanted. All correspondence strictly confidential.

Legal opinions given and investments made when

desired by correspondence, etc. All terms reason-

able. References furnished. Offices: Suite C, 133

East Monroe Street, Chicago, Ill.

RICHARDSON & FOOS**THEATRICAL****Printers & Engravers****112 Fourth Avenue, New York.****GEORGE PATTERSON, SOLE PROPRIETOR**

Most complete Show-Printing House in the world. None but the
best artists engaged.

STOCK PRINTING FOR

MONTE CRISTO,
TEN NIGHTS IN A BAR-ROOM,
NOTES,
DIPLOMACY,

CORSICAN BROTHERS,
DR. JEKYLL AND HYDE,
TWO ORPHANS,
TWO NIGHTS IN ROME.

PANTOMIME, BURLESQUE AND VARIETY CUTS.**First-class Work Only at Reasonable Prices.****ESTIMATES CHEERFULLY GIVEN.**

MANAGERS
OF
FIRST-CLASS
THEATRES

ATTENTION!

ARTISTS
OF
UNQUESTIONED
ABILITY

The undersigned, having purchased all the rights, titles and interests, of, in, and to, the well-known
Musical Extravaganza, entitled

OUR GOBLINS;**OR, FUN ON THE RHINE,**

(By WILLIAM GILL, ESQ.)

are prepared to negotiate with managers of first-class theatres for time, and artists of undoubted ability
for their services, during season of 1892-93. The organization will be equipped in the best manner
possible, in all respects.

Address all communications to
WILLIAM S. MOORE, Manager,
Care Klaw and Erlanger's Exchange, 25 West 30th
Street, New York City.

ROBERT C. BRINKLEY,
WILL J. BRINKLEY, Proprietors.

MANAGERS' ATTENTION DESIRED.

I HAVE LEASED THE

PALACE THEATRE**Corner Tenth and Arch Streets, Philadelphia.**

And shall save neither time, labor nor expense in establishing this house as a money-maker. Will pay
big percentage to FIRST-CLASS attractions. House conducted on democratic principles.

Not in any combine, ring or pool. For time, terms and particulars, address

S. H. COHEN, 25 W. 30th Street, New York**THE PLAYERS'**

Artistic Scenic Productions

WITH

Novel Printing.

of

The Young Romantic

Strong Company.

DON CESAR DE BAZAN,**Actor,**

New and Elegant Costumes.

RUY BLAS,**and****Time Now Booking.****THE TAMING OF****THE SHREW.****Edward Vroom, Address per route.****A Few Open Weeks, Season 1892-93**

AT

GARDEN DISTRICT THEATRE, NEW ORLEANS, LA.

The new and beautiful first-class house. Prices, 15c. to \$1.00.

NOW BOOKING 1893-94. Negotiations solicited with comic opera company with extensive reper-

toize, for Summer season (1893) of six to eight weeks.

New York Representative, H. S. TAYLOR.

A. ST. LORENZ, Manager.

SEASON 1892-93,**NOW SUPREME,****3TH YEAR.****THE SWEET****JAMES A. REILLY,****GERMAN DIALECT****SINGING****In his new play by Harry W. Emmett.****CORETHAN.****A GERMAN SOLDIER.**

Supported by a Capable Company of Players.

Under the Direction of JAMES E. ORR.

H. C. MINER'S ENTERPRISES

H. C. Miner's Fifth Avenue Theatre, New York.

H. C. Miner's Bowery Theatre, New York.

H. C. Miner's People's Theatre, New York.

H. C. Miner's Eighth Avenue Theatre, New York.

H. C. Miner's Newark Theatre, Newark, N. J.

Cable address, "ZITKA." Address all communications to H. C. MINER, Fifth Avenue Theatre, N. Y.